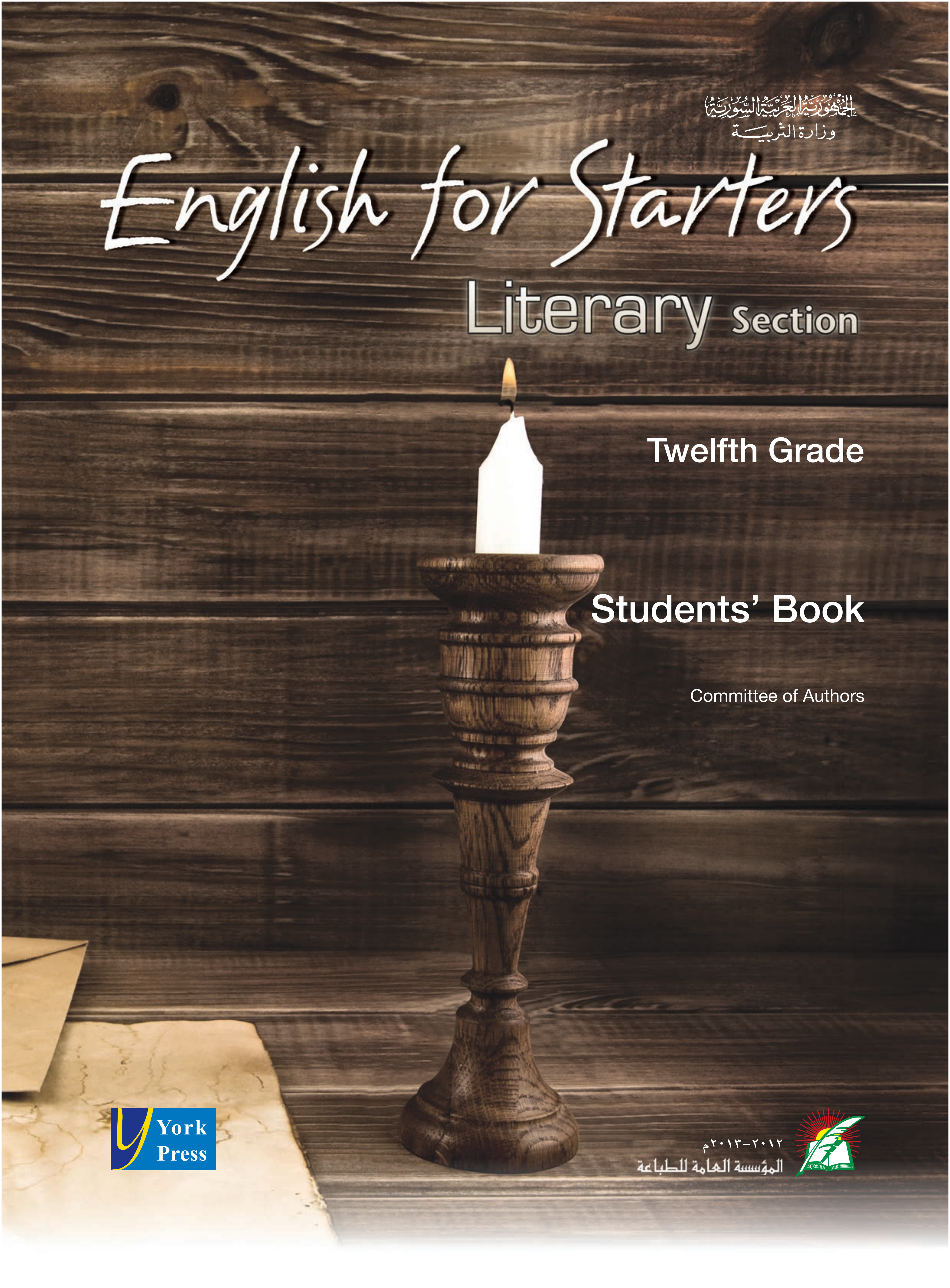


الجمهورية العربية السورية
وزارة التربية
English for Starters
Literary Section
Twelfth Grade
Students' Book
Committee of Authors
York Press
٢٠١٢-٢٠١٣م
المؤسسة العامة للطباعة



322 Old Brompton Road,
London SW5 9JH,
England

Maktabat El Nashr El Tarbawi El Souri
(Syrian Educational Publishers)

Omar El Mukhtar 2nd Str., Bldg. 6
El Mazraa, Damascus-Syria
Phone: (011) 44676789
Fax: (011) 44676788
e-mail: info@syrianep.com
website: www.syrianep.com

First edition published 2008
New edition 2012



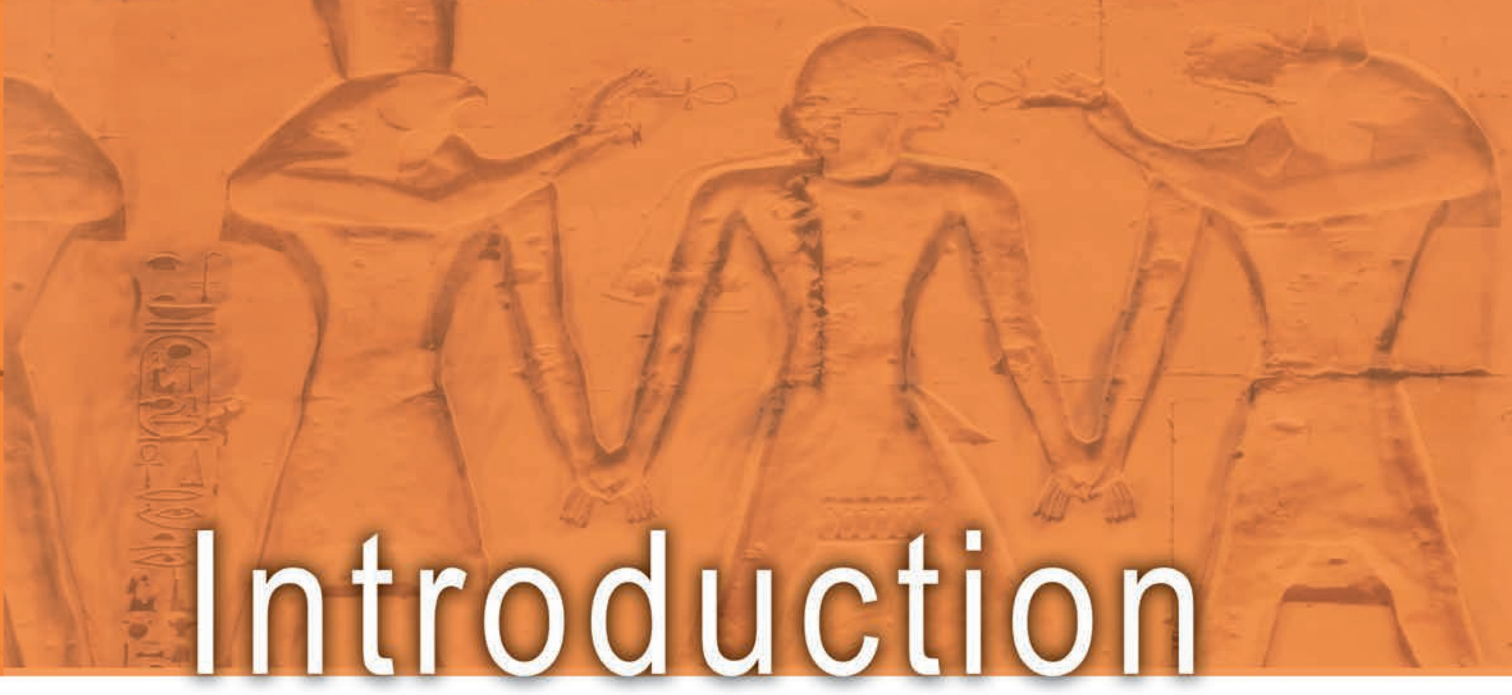
Literary Section Supplement

Students' Book



Reading p. 37

Contents



Introduction

The Origins and Development of Literature

Warm-up

1 Work in pairs. Individually, compose a story using some of the following words:

tribe weather tradition song remember phenomenon

Take ten minutes to make short notes. Do not write the whole story down. When you have finished, tell your story to your partner.

2 Why do you think people tell stories? What is the purpose of storytelling?

People have been singing songs and telling each another stories for many thousands of years. Forms of art such as sculpture are at least 32,000 years old. This shows that even back then, people had the creativity and ability to invent stories. Spoken literature is therefore very old indeed. For many generations, stories, songs, poems and the history of the tribe were passed on from one generation to the other through speech. There is some evidence that at a time when they couldn't yet write, people had a much better memory than those who came after and could read and write. Back then, storytellers were able to remember and pass on very long and complex stories to the next generations. The ancient Greek poet Homer, for example, probably didn't know how to read or write. His epic poems *The Iliad* and *The Odyssey* were passed on through speech for several generations before being written down. When written down as books, they are hundreds of pages long, so remembering every word would have been a considerable achievement.

The spoken tradition survives in some cultures to this day. There are, after all, some languages in the world that have never been written down. And every piece of written literature contains something that was once part of the spoken tradition, such as proverbs, nursery rhymes and folktales.



Nowadays, most people agree on a few points about the origin of writing. First of all, writing was almost certainly invented separately in at least three places; Mesopotamia, China and Mesoamerica. Recent discoveries might also give evidence that writing was also invented separately in Egypt and the Indus.

Some of the oldest literary texts that still exist were written around 4,500 years ago, a thousand years after writing was first invented. The first people we can name who wrote literature are Ptahhotep (24th century BCE) and Enheduanna (23rd century BCE).

This book begins with a section called 'Early Literature', which deals with a very old piece of world literature, *The Hanging Gardens of Babylon,* and one from the period in which modern English truly begins, by Jean Froissart.

The second section, 'Satire', explores a certain genre, or type, of literature that was practised by ancient Greeks and Romans and carries on to this day. The next section considers the development of modern literature through the texts of more recent writers. Their texts are examples of how English literature has spread around the world, featuring British, American, Irish and Lebanese writers.

As you work through this book, you will notice how the writing of one culture can influence and enrich another. Authors can influence each other either by reading each other's works or meeting each other directly. You will also see examples of how one literary form can be invented in one culture before coming to a dead end. This form may then be taken by another culture, where it will grow into an important form of literature. This is the same as a plant growing better in a foreign land than in its original home. The development of the modern essay form in the 18th century England, after its 16th century beginnings in France, provides one example of this phenomenon.

Close reading and literary analysis teach students how to order their thoughts, argue a case and support their position with evidence from the text. As the poet Ezra Pound put it in his book, *The ABC of Reading* in 1951: 'The proper METHOD for studying poetry and good letters is the method of contemporary biologists, that is careful first-hand examination of the matter, and continual COMPARISON of one 'slide' or specimen with another.'

Literature allows us to understand other people's experiences, whether they are from our own culture or a totally different one. It breaks barriers of time, geography and language. As well as entertaining us, it should give us a better view of the world that we all share.



Comprehension Questions

1. How long ago did human beings first start telling stories?
2. Which came first, spoken or written literature?
3. How do we know that storytellers who couldn't write had very good memories?
4. What is a 'genre' of literature?
5. Which genre was invented in France but developed in England?
6. What is Ezra Pound's advice about how to study poetry? Use your own words.
7. What, in your opinion, are the advantages of studying literature?

Early Literature

This section introduces examples of two genres of writing. The first is Diodorus's description of the Hanging Gardens of Babylon (90-30 BCE), which was written a long time ago. The second one is by a French writer, Froissart, in medieval England (1337-1405). Both texts are translations; the first is translated into modern English, and the second is translated into the English that was used when it was originally written in French. The genres are very different. Diodorus describes the Gardens of Babylon clearly, using details such as measurements. This way, people who have never seen them and are not likely to do so will have an idea of what they look like. The translation from the French of Froissart is more difficult than the writings of Diodorus, but the detailed glossary given on page 35 makes it much easier to understand. Like most of the poetry and drama that has ever been written, these examples were meant to be spoken aloud in front of an audience. This partly explains why the style, specifically the Froissart, is expressive and flowery. This fact provides more evidence of how spoken and written literature have developed together.

The Hanging Gardens of Babylon

by Diodorus Siculus (90–30 BCE)

Warm-up

1. What is a hanging garden? Discuss in pairs.
2. Why is irrigation important? What does an irrigation system do?

The Hanging Gardens of Babylon are considered one of the original Seven Wonders of the World. Nebuchadnezzar II built them in around 600 BCE to please his wife, Amytis of Media, who longed for the trees and beautiful plants of her homeland. They are a very early and impressive example of irrigation. Irrigation is a very important part of life today, especially in hot countries. An earthquake destroyed the gardens after the 1st century BCE.

Many people wrote about the magnificent gardens, including the Greek writer Diodorus Siculus. Diodorus wrote a wide collection of historical passages. However it should be remembered that each one was written not only to inform, but to entertain as well. He wrote a series of forty books divided into three sections. He used the work of many earlier historians to create an informative, elegant piece of writing for people to refer to and read out loud to others.

The garden was 100 feet long by 100 feet wide and built up in tiers so that it resembled a theatre. Vaults had been constructed under the ascending terraces which carried the entire weight of the planted garden, which, at this point, was on the same level as the city walls. The roofs of the vaults which supported the garden were constructed of stone beams some sixteen feet long, and over these were laid first a layer of reeds set in thick tar, then two courses of baked brick bonded by cement, and finally a covering of lead to prevent the moisture in the soil penetrating the roof. On top of this roof enough topsoil was heaped to allow the biggest trees to take root. The earth was levelled off and thickly planted with every kind of tree. And since the galleries projected one beyond the other, where they were sunlit, they contained conduits for the water which was raised by pumps in great abundance from the river, though no one outside could see it being done.

Comprehension Questions

1. Imagine you are visiting ancient Babylon; write a paragraph describing the Hanging Gardens. Draw a diagram. Do not refer to the picture above.
2. What would a visitor see as he approaches the city?
3. What features of the gardens do you think were the most impressive?
4. What couldn't people from the outside 'see ... being done'?

Of the Battle of Caen, and How the Englishmen Took the Town

by Jean Froissart (1337–1405 CE)

Warm-up

1. Write a brief paragraph on an event you have witnessed, a celebration or a festival for example. Explain what happened and describe it in as much detail as possible.
2. What does a journalist do? What purpose does journalism serve?

Jean Froissart was one of the most important French writers in the Middle Ages. He wrote *Chronicles* – colourful accounts of what he saw – that have become one of our most important sources of information for 14th Century Europe.
Although his first job was as a merchant, he soon became a clerk and showed ability in writing. At that time, not many people could read and write. At the age of 24 he became a court poet and the official historian for Philippa of Hainault, the wife of Edward III of England.
The following passage describes an event during the Hundred Years War between France and England. Although it is reporting an event, it was designed to be read out aloud to entertain Queen Philippa and her court.

They of the town were entered into their houses, and cast down into the street stones, timber and iron, and slew and hurt more than five hundred Englishmen, wherewith the king was sore displeased. At night when he heard thereof, he commanded that the next day all should be put to the sword and the town brent; but then Sir Godfrey of Harcourt said: "Dear sir, for God's sake assuage somewhat your courage, and let it suffice you that ye have done. Ye have yet a great voyage to do or ye come before Calais, whither ye purpose to go; and, sir, in this town there is much people who will defend their houses, and it will cost many of your men their lives, or ye have all at your will; whereby peradventure ye shall not keep your purpose to Calais... Sir, save your people, for ye have need of them or this month pass; for I think verily your adversary king Philip will meet with you to fight, and ye shall find many straight passages and recounter; wherefore your men, an ye had more, shall stand you in good stead: and, sir, without any further slaying ye shall be lord of this town; men and women will put all that they have to your pleasure." Then the king said: "Sir Godfrey, you are our marshal, ordain everything as ye will." Then Sir Godfrey with his banner rode from street to street, and commanded in the king's name none to be so hardy to put to fire in any house nor to slay any person. When they of the town heard that cry, they received the Englishmen into their houses and made them good cheer...

Comprehension Questions

1. Why did the townspeople "receive the Englishmen into their houses" and make them "good cheer" at the end of the story?
2. How does Sir Godfrey persuade the king to spare the townspeople?
3. Is Froissart trying to portray the English king in a negative way?
4. Write a report of the events in the story in your own words. Use the style of a news report.

Satire

Satire is a genre of literature that makes fun of people. In satire, human or individual vices or weakness are examined and mocked. Although satire is generally funny, its main purpose is to criticise a person, a group or an institution in an intelligent manner.

Not all satirists have the luxury of being able to criticise people or society without fear of the authorities taking action against them. Because of this, many satirists criticise imaginary individuals, or people and events from many years before. To the more intelligent readers and audience, the real targets are obvious, not that the authorities and the rich and powerful (who are often those being mocked) can prove this or stop people from laughing. There are many different forms of satire, but all of them are intended to criticise or mock, though some have done it less obviously than others.

Satire was famously used in ancient Greece, although the name comes from the ancient Roman language, Latin. Juvenal is one of the most famous and imaginative of the Roman satirists, and was inspired by earlier Greek writers such as Aristophanes. Alexander Pope, a leading 18th century poet and a skilled translator of Latin, was also influenced by the Greek and Roman authors who came before him. Samuel Beckett's work shows how satire is still relevant and interesting in the modern day, by using absurdism to satirise life itself.

Juvenal



(55–138 CE)

Warm-up

1. Work in pairs. Think of five advantages and five disadvantages of living in a city and give reasons for each. Use your city or the city nearest to where you live in your answers.
2. Work as a class. Do you know any poems or other writings about life in a city? What do they say about it and how do they describe it?

Juvenal was a Roman satirist in the 1st and 2nd centuries CE. In order to avoid his work being banned (or himself being punished) by the important people he was criticising in his satire, he pretended to be writing about people who had lived a century before. However, he clearly meant to describe faults from his own time. The following passage from his Third Satire is an intimate and lively description of daily life in Rome. In the poem, a friend of Juvenal is moving to the country and it is he who describes what he hates about the city.

The sick die here because they can't sleep,
Though most people complain about the food
Rotting undigested in their burning guts.
For when does sleep come in rented rooms?
It costs a lot merely to sleep in this city!
That's why everyone is sick: carts clattering
Through the winding streets, curses hurled
At some herd standing still in the middle of the road,
Could rob Claudius or a seal of their sleep!
When duty demands it, crowds fall back to allow
The wealthy to pass, who sail past the coast
In a mighty Liburnian ship, while on the way
They read or write or even take a nap,
For the litter and its shut windows bring on sleep.

A paraphrase:

Ill people die here because they cannot sleep,
But most people complain about the rotting food
That their sick stomachs cannot digest.
How can someone sleep in a rented room?
It is so expensive just to sleep in this city!
That's why everyone is ill: there is noisy traffic
In the winding streets and angry workers who shout at
Cows that stand in the way. Their shouts are so loud
That they could wake the emperor Claudius and all
The world's animals from their sleep!
It is the duty of the poor to make way for
Important people to pass. Rich people travel in
Carriages where they can read or write or even
Sleep for a short while, because these carriages are
Closed off from the outside world and are easy to sleep
in.

Juvenal mentions both the expense and the misery of city life; it is not an appealing image. Describing the life of the rich – who have neither problems travelling or sleeping – emphasises the hard life of most people.

Comprehension Questions

1. Would ordinary people live in the city if they didn't have to? Why? Why not?
2. How does Juvenal use the senses and descriptions of the body to create an atmosphere of the city?
3. Many of Juvenal's readers would have been wealthy members of Roman society. How do you think they would have felt about his descriptions of the rich in his poem?
4. Imagine you are in a litter, travelling through ancient Rome, writing a diary. Describe the interior of the litter in detail. What can you see and hear of the city from the litter? What do you think of the people outside? Write two paragraphs.

The Rape of the Lock

by Alexander Pope (1668–1744)

Warm-up

1. Work in small groups. Look at the title of the poem (above). Each write a suggestion of what it could mean. Discuss and compare your suggestions when you have finished.
2. The word 'trivial' appears in the following text. What does it mean? What do you think the word 'trivial' might refer to?

In *The Rape of the Lock*, the lock is a 'lock' or handful of hair; the term 'rape' means theft. So this poem is about stealing a handful of hair. It describes a strange domestic incident, when one of Pope's friends, Lord Petre, cut off a lock of Miss Arabella Fermor's hair (she is given the name Belinda in the poem), and a great argument started between the two families that was talked about in coffee shops for weeks. Pope wrote *The Rape of the Lock* to make fun of the incident and to make those involved realise how trivial the incident really was. He used this trivial incident involving two families in order to satirise any society that would see this as important.

This extract is taken from the first of the five cantos (sections) that make up the poem.

Beauty Puts on all its Arms

And now, unveiled, the Toilet stands displayed,
Each Silver Vase in mystic Order laid.
First, rob'd in White, the Nymph intent adores,
With Head uncover'd, the Cosmetic Pow'rs.
A heavenly Image in the Glass appears,
To that she bends, to that her Eyes she rears;
Th' inferior Priestess, at her altar's side,
Trembling, begins the sacred Rites of Pride.
Unnumber'd Treasures ope at once, and here
The various Off'rings of the World appear;
From each she nicely culls with curious Toil,
And decks the Goddess with the glitt'ring Spoil.
This casket India's glowing Gems unlocks,
And all Arabia breathes from yonder Box.

A paraphrase:

And now the dressing table stands on show without a cover,
each silver vase ritually set out.
First, dressed in white and with her head uncovered,
the nymph stares at and adores the powers that create beauty.
A beautiful image appears in the mirror,
she raises and lowers her head for the things she does and doesn't like.
Meanwhile, her servant, standing at this altar of beauty,
begins the mysterious task of putting on her make-up, while trembling.
Many treasures open all at once, and in them
various gifts from around the world are shown;
she carefully chooses from each one with curious effort,
and decorates the goddess with the shining products.
This box reveals all of India's glowing gems,
that box releases all the perfume of the Middle East.

Comprehension Questions

1. What is the effect of comparing Belinda's dressing to a religious ceremony?
2. Count the number of syllables in the first and second lines of the poem on page 16. How many are there in each line? Are the metre and structure of the poem regular or irregular?
3. Can you identify any rhyme pattern in the poem?
4. Write a paragraph. Choose something that you do during your day, like eating breakfast or doing homework, but turn it into a dramatic event, like Pope does in *The Rape of the Lock*.



Waiting for Godot

by Samuel Beckett (1906–1989)

Warm-up

1. *Waiting for Godot* is known as a 'tragicomedy'. What do you think 'tragicomedy' refers to? Do you think the purpose of a tragicomedy is to make us laugh?
2. What does the title *Waiting for Godot* suggest? Can you guess what the play is talking about from the title?

Samuel Beckett was one of the most important writers of the 20th century and was friends with other influential writers, such as James Joyce. He wrote novels, plays and poems in both French and English about what it is to be human. Since there is no single answer to the question of human nature, the ideas in Beckett's writing can only be taken as one possible response. In his works, he suggests that the purpose of life is not something that is given to us; it is something we must make for ourselves. This way of thinking is known as 'absurdism' because its followers believe that it is an absurd, or very improbable, idea to believe that the universe has a natural order and purpose.

Waiting for Godot is one of the most famous absurdist plays. The play is also somewhat symbolic. In the play, Beckett uses satire so that we can understand his views on human nature. Its two main characters – Vladimir and Estragon – are waiting for the mysterious Godot, who will probably never arrive. While they are waiting, they cannot find a purpose for their lives. In this way, we see their foolishness and begin to understand how silly Beckett thinks it is to wait for a purpose, rather than making your own. His play is both tragic and comedic because he uses satire to make us laugh at his characters' silly behaviour at the same time as making us feel pity for them because of how they behave. This can be seen in the following extract, where Vladimir and Estragon are arguing about nothing. They are wasting their time and even though they are talking, nothing meaningful or important is said.

ESTRAGON

(gently) You wanted to speak to me? (Silence. Estragon takes a step forward.) You had something to say to me? (Silence. Another step forward.) Didi . . .

VLADIMIR

(without turning) I've nothing to say to you.

ESTRAGON

(step forward) You're angry? (Silence. Step forward.) Forgive me. (Silence. Step forward. Estragon lays his hand on Vladimir's shoulder.) Come, Didi. (Silence.) Give me your hand. (Vladimir half turns.) Embrace me! (Vladimir stiffens.) Don't be stubborn! (Vladimir softens. They embrace. Estragon recoils.) You stink of garlic!

Comprehension Questions

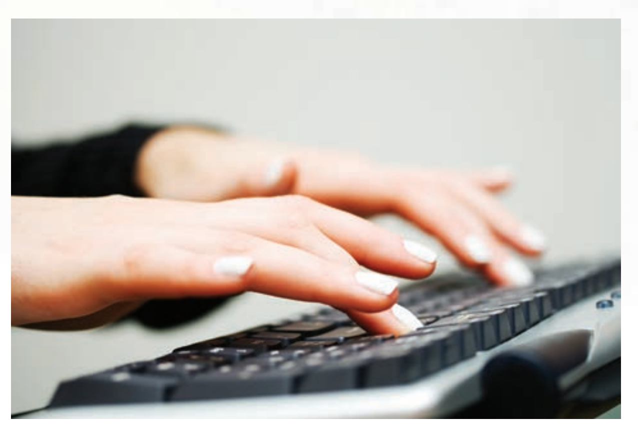
1. There are a lot of stage directions in the passage above (gently, silence ...). How do they affect the play?
2. Where do you see humour in this passage?
3. The play ends as it started. The two men accomplish nothing yet continue to wait. What do you think this play has to say about hope or the meaning of life?



The Development of English Literature

Ancient Roman and Greek, or 'classical', writers had a massive impact on literature for centuries. Their highly structured verse and metre was admired and copied by many later poets, such as England's Alexander Pope. Such poets admired the balance, neatness and technical perfection of classical literature. Other authors, however, wanted more freedom to choose their own ways of writing. William Shakespeare is one of the world's most famous authors and was appreciated even in his own day for using old sources in new and interesting ways. Like Pope, Shakespeare was inspired by ancient texts but he changed them so that the plots became more closely related to his own society. He wrote some of the most beautiful verse and metre in the English language but he was also a pioneer of 'blank verse'. This kind of writing does not need the balance found in classical writing, which allows more freedom for characters to speak like real people. Shakespeare was particularly interested in 'the language of the people' and his works show us some of the ways that English was developing during his lifetime. Some words, such as 'accommodation' and 'to pander', for example, were not recorded in the English language before Shakespeare included them in his plays.

Writers like Shakespeare are so important because they change the way literature is written afterwards. The Romantic poets (writing 100 years later) were influenced by the way that Shakespeare was not limited by metre; the Victorians were influenced by the way Shakespeare tried to give ordinary people a voice; and 20th century writers were inspired by the way he worked with classical sources. The development of English literature is about writers reading and being influenced by other writers and building on what has already been achieved. In this way, the history of literature has led to many great pieces of writing in English, some now as well-known and admired as the classical texts that first inspired its early writers.



The Critics of Shakespeare

Warm-up

1. Was William Shakespeare a poet or a playwright? Have a class discussion.
2. What do you think a critic does?

William Shakespeare (1564–1616) is one of the most popular writers in history. Between the years 1960 and 2000, more books on his life and work were published than in the previous three hundred and fifty years.

Shakespearean criticism has changed considerably since the playwright's works were first performed. Criticism in this context means the discussion of a piece of literature, where you think and talk about why a poem, book or play is good or bad. Over the centuries, critics have found different things to say about Shakespeare's work, and readers and audiences across the world have discovered different meanings in his drama and poetry.

Shakespeare was an original writer in many ways. He was unusual among the playwrights of his day because he trained as an actor before he started writing. Shakespeare was also different from other playwrights because he did not go to university. Most playwrights came from wealthy families and received a very good education. Some contemporary writers were envious of Shakespeare's talent.



In 1592, the playwright Robert Greene called Shakespeare an 'upstart crow, beautified in our feathers.' This insult compares Shakespeare to an ugly, common bird that enjoys things he does not deserve.

Other critics were more generous. Ben Jonson, a rival playwright, recognised that Shakespeare was very talented. Jonson said that Shakespeare's work was timeless; his use of the English language was so original that 'He was not of an age, but for all time!'

In 1642, thirty-six years after Shakespeare's death, the theatres of London were closed. Theatres were thought to be a bad influence on society, and they did not reopen for eighteen years.

When the theatres reopened in 1660, Shakespeare's plays were not performed,

and it was only a century later that his plays finally returned to the London stage. As a result, many people read the plays of Shakespeare as literature and did not see them performed on a stage. It was during this time that Shakespeare became known as a poet rather than a playwright.

John Dryden is one of the most famous critics of Shakespeare. In 1668, he said that Shakespeare was 'naturally learn'd' and that he did not need a university education to be a great writer. John Addison, writing in 1712, agreed with Dryden, saying that Shakespeare had 'nothing to support him besides the strength of his own genius.'

Samuel Johnson was the first critic to compare Shakespeare to the writers of ancient Greece and Rome, and suggested that Shakespeare was the greatest poet of all time. He argued that Shakespeare was 'above all writers... a poet of nature; the poet that holds up to his readers a faithful mirrour [mirror] of manners and of life.'

Alexander Pope recognised the depth and originality of Shakespeare's work. He said that Shakespeare developed characters himself when other playwrights reflected the work of others. Shakespeare was not widely admired in the 18th century; people thought he was an uneducated man from a violent period of English history.

In the 19th century, the Romantic poets were inspired by Shakespeare's plays and used the same themes in their poems. At this time, Shakespeare was still considered more as a poet than as a playwright.

Samuel Taylor Coleridge, one of the most famous Romantic poets, noticed that some expressions in Shakespeare's work were about philosophy and psychology. Before Coleridge, these expressions were sometimes considered mistakes.

By the 1920s, Shakespeare was thought of as a playwright rather than a poet. Harley Granville-Barker argued that the works of Shakespeare were best when they were performed in a theatre, rather than read in a book.

The Globe Theatre in London was the place where Shakespeare's plays were performed during his lifetime. In 1997, the theatre was rebuilt and many new critics were able to watch and enjoy the plays. Today, there are many critics who consider Shakespeare as both playwright and poet.

Comprehension Questions

1. Why did many contemporary writers resent Shakespeare?
2. What effect did the closure of London theatres have on the appreciation of Shakespeare's work?
3. Rewrite Samuel Johnson's comment that begins with 'above all writers...' in your own words.
4. What is the difference between reading a Shakespeare play in a book and seeing it on stage? Which way of experiencing Shakespeare do you think is better?

The Adventures of Tom Sawyer

by Mark Twain (1835–1910)

Warm-up

1. What sort of person do you think Tom Sawyer is, and what sort of adventures do you think he has? Write a short paragraph, and invent an adventure for him.

2. What is the difference between formal and colloquial English? Write two sentences, giving one example of each.

The Adventures of Tom Sawyer is the story of a few months in the life of a young boy living in a small town in south-western America, on the banks of the Mississippi River in the 1840s. The boy, Tom Sawyer, is both clever and adventurous, often finding that the way in which adults go about things is wrong and, on occasion, helping to correct their mistaken view of the world. Tom lives with his aunt Polly and his half-brother Sid; their aunt has adopted the two boys on the death of their mother. Aunt Polly is a very kind, elderly lady, determined to bring up her two nephews to be good citizens. However, Tom, with his love of adventure, finds himself using his wits to avoid many of the things which Aunt Polly tries to force on him and she, in turn, often finds herself forced to admire the spirit of her 'naughty' nephew. One day, as a punishment, Tom is told to whitewash the garden fence (a task that will take a whole day). Tom avoids doing this by telling the other children what a fun task it is, and what a privilege it is to whitewash the fence. He soon has several children paying him with toys and interesting possessions in order to be allowed to paint the fence. Many of the possessions would seem worthless to adults, but to children with their greater imagination, they are of much higher value.

Tom befriends the son of the village outcast, a child of about his own age named Huckleberry Finn, or Huck. Huckleberry is able to live the sort of life which Tom admires very much; a life free from Sunday school, baths, stiff collars and all the other uncomfortable aspects of civilised life. The two boys meet in the local graveyard one night, intending to bury a cat in an attempt to cure warts (they are very superstitious). Normally, Tom has to indulge in 'make-believe' adventures to make his life more interesting. But in that dark graveyard, he and Huck witness the murder of the local doctor and find themselves in the midst of a real adventure. They are the only ones who know the true identity of the murderer and, when an innocent man is arrested, the two frightened boys, with a third friend, Joe, leave the village and hide on Jackson's Island. The villagers believe that the boys have been drowned and are very surprised when the three reappear just in time to hear the funeral speech for their own deaths. The boys immediately become local heroes and, when the innocent Muff Potter is about to be sentenced for a murder he did not commit, Tom stands up in court and reveals the true identity of the murderer, an Indian called Injun Joe. Injun Joe is in court, but he escapes.

Some days later, Tom returns to the caves, this time with Huck, and together they dig up the buried treasure. When the village discovers that Huck is rich, the people immediately try to civilise him. The widow Douglas adopts him and the novel ends with Tom trying to persuade Huck to suffer the indignities imposed upon him by this well-meaning lady, just as Tom puts up with the things that Aunt Polly forces on him.
Later in the summer, he goes on a picnic with his friend, Becky Thatcher. The two get lost in a maze of caves. Tom sees Injun Joe, who is visiting the site of some buried treasure. Tom eventually finds a way out of the caves and returns with Becky to the village. There he hears that the main entrance to the cave has been closed off, and he realises to his horror that Injun Joe must be trapped inside. The villagers hurry to the caves and find the body of the murderer, who has been trying to hack his way out of the death trap.

The Writer's Plan

Mark Twain was the first major American writer who wasn't from the East Coast. He was also the first American writer to use an American dialect in his writing; he mimicked the way people really spoke. However, though his language was realistic, his novels certainly weren't; *The Adventures of Tom Sawyer* is a fantasy. It is also slightly satirical, as it mocks the concept of people clinging determinedly to all the outward features of civilisation, despite living out in the wilderness.
The basic plan of the novel is very simple. It follows the events in Tom's life. Sometimes, the timescale is condensed so that the time passes quickly for the reader and for Tom; on other occasions, when Tom is going through a particularly painful experience (as in the caves), time is drawn out.
Towards the end of the novel, when things are happening thick and fast, Twain temporarily abandons the simple time scheme: Tom is left in the caves and the reader follows Huck through his adventures at the widow's house; then, two chapters later, we are returned to the caves after Tom has escaped from them. (He then explains how he escaped during this time.)
The timescale, and the sequence of fascinating, colourful episodes are clearly not realistic; and nor are the many amazing coincidences (being in the graveyard the night of the murder; walking in on their own funeral service). The book copies other adventure stories for boys in this sense. However, Twain appeals to all readers, adults too, with his clever characterisation, original language and subtle satire: Tom is very frightened in case Injun Joe comes after him but, as time passes, his fear lessens.

The following extract comes from the beginning of the book. Tom has convinced the other children that whitewashing his aunt's garden fence is a privilege.

By the time Ben was fagged out Tom had traded the next chance to Billy Fisher for a kite, in good repair; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with – and so on, hour after hour...

He had a nice, good, idle time all the while – plenty of company – and the fence had three coats of whitewash on it! If he hadn't run out of whitewash, he would have bankrupted every boy in the village. Tom said to himself that it was not such a hollow world, after all. He had discovered a great law of human action, without knowing it – namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing feel difficult to attain. If he had been a great and wise philosopher, like the writer of this book, he would now have comprehended that Work consists of whatever a body is obliged to do, and that Play consists of what a body is not obliged to do. And this would help him to understand why constructing artificial flowers or performing on a treadmill is work, while rolling tenpins or climbing Mont Blanc is only amusement.

Notice that in this section there is no direct speech. It is clear, however, thanks to the author's choice of language, that what is passing through Tom's head is being reported exactly; as in the first three lines. As this particular excerpt goes on, the writer does not report Tom's thoughts, but merely describes them. In the second half of this extract, the writer uses more conventional (and more adult) language for this reason. This extract shows how Tom thinks, gives the opinion of the narrator and demonstrates the colloquial language that Tom and his friends use, 'played out', 'bought in', etc.

Comprehension Questions

1. Mark Twain was the first American writer to present regional speech in his work without being condescending. Find some examples of non-standard English in the text.
2. Write a paragraph outlining Injun Joe's life before his appearance in the story. Where does he come from originally? What does he do? Why is he in south western America? What made him murder the doctor?
3. Give synonyms (words or phrases that mean the same thing) for the following words, and give definitions for them:
   privileged frightened rich persuade
4. What effect does the use of a regional speech pattern have on the work?

Dubliners: Clay



by James Joyce (1882–1941)

Warm-up

1. In pairs, discuss what you know about Ireland.
2. Has any fiction been written about your hometown? Was it accurate? Was it interesting?

James Joyce was an Irish poet and writer, who frequently wrote about his hometown: Dublin. *Dubliners* is a collection of 15 short stories by Joyce describing the ordinary lives of people in Dublin at the beginning of the 20th century. Although the actual events of the stories appear insignificant, Joyce intended readers to explore elements of their own natures in the characters' simple lives.

Clay is one of the short stories in *Dubliners*, featuring the character Maria, an old woman. There are three stages to the story: she is responsible for a Halloween party at the charity she works for; she travels through the streets of Dublin; and she visits the Donnelly family. The story focuses on minor details of these stages because Maria's life is not very eventful or interesting. In some ways, Maria's life has become deadened by routine.

Maria is a hard-working, kind and tolerant old woman, but her personality means that nothing very exciting happens in her life. She is a passive character who allows other people to shape who she is and influence what she does. Few things happen in her life that she makes happen so there is little activity throughout the story, even compared to the rest of *Dubliners*. In the following excerpt, Maria is playing a Halloween game with the Donnellys where, blindfolded, she has to pick from a collection of saucers on a table. The result of her choice in the game is supposed to tell her future. She feels some clay, a material symbolic of several things including softness, pliability and death. But Maria is so used to her present situation with its daily routines and lack of new experiences that she is startled and reacts with great surprise.

They led her up to the table amid laughing and joking and she put her hand out in the air as she was told to do. She moved her hand about here and there in the air and descended on one of the saucers. She felt a soft wet substance with her fingers and was surprised that nobody spoke or took off her bandage. There was a pause for a few seconds; and then a great deal of scuffling and whispering. Somebody said something about the garden, and at last Mrs. Donnelly said something very cross to one of the next-door girls and told her to throw it out at once: that was no play. Maria understood that it was wrong that time and so she had to do it over again: and this time she got the prayer-book.

Comprehension Questions

1. Find the definitions of the following words: *saucer*, *scuffle*, *cross* and *descend*.
2. Maria understands the symbolism of clay as Mrs. Donnelly ordered the next-door girls to throw it out. What do you think the prayer-book represents? Why do you think Maria would be happier with this choice?
3. Do you think a similar event would have been so meaningful to somebody whose life was eventful and exciting? Give reasons for your answer.

The Old Man and the Sea

by Ernest Hemingway (1899–1961)

Warm-up

1. What do you know about the life of a fisherman? Try to think of the things you know and write down a brief description.
2. In pairs, discuss what you think the term 'economy of language' means.

Ernest Hemingway is frequently described as using 'economy of language' in his writing, which is a reference to his compact and powerful style. Hemingway was an American novelist and journalist who developed his distinctive style of writing as a young man, while writing for the Kansas City Star newspaper. Many writers have attempted to imitate his way of writing, because his works are considered to be some of the most important pieces of American literature, as demonstrated by the fact that he won both the Nobel Prize in Literature and the Pulitzer Prize for Literature.

Hemingway travelled a great deal during his life; his daring lifestyle is almost as well known as his writing. He was injured in Italy during World War I, and spent a long time during the 1920s in Paris with other great authors such as James Joyce, Ezra Pound and Gertrude Stein. He reported on World War II in France and was there for some of the war's major events. He also frequently travelled to Cuba, even living there for many years during the 1940s and 50s. Hemingway loved fishing, boxing, bullfighting and hunting: these hobbies and his adventurous history gave him a macho image that was reflected in his literature by strong, masculine characters. While in Cuba, he spent many hours fishing in the Gulf Stream. Hemingway had good knowledge of a fisherman's way of life, and experience of writing about powerful male figures. This gave him the ability to write a realistic account of an old but skilled fisherman chasing his greatest catch in *The Old Man and the Sea*.

The Old Man and the Sea was Hemingway's last major work of fiction, and it was the work that he won the Pulitzer Prize for. The novella tells the story of Santiago, a Cuban fisherman who is struggling with a period of bad luck, having been fishing for eighty-four days without catching anything. Even his young friend Manolin has been forced to stop fishing with him by his parents. He decides to go farther out into the Gulf Stream, as he hopes he will be able to find fish there. He succeeds, hooking a great marlin, but the fish is too strong and is able to pull the boat. The fish and Santiago are joined together by the fishing line for three days before the fish becomes tired and Santiago is able to kill it. As he is returning home, sharks smell the marlin's blood and eat it, meaning Santiago is left with nothing but a skeleton for his great effort. However, when he returns, he has regained the respect of his fellow fishermen, and Manolin agrees to return to his side.

The novella focuses on Santiago's relationship with the fish he is battling. He greatly respects the fish's strength, determination and ability to resist suffering – characteristics we see in the author as well as Santiago. Santiago is sad to eventually kill the mighty fish, as he feels any person who would eat it would not be worthy. Because of this, he is a character that the reader respects emotionally as well as physically. Hemingway is an example of how an author's background can be extremely important to their literary work.

The 1954 Nobel Prize in Literature was awarded to Hemingway "for his mastery of the art of narrative, most recently demonstrated in *The Old Man and the Sea*, and for the influence that he has exerted on contemporary style". How his 'mastery of narrative' and the 'economy of language' in his style came together can be seen in the following excerpt. It describes Santiago catching a tuna, which he will go on to use as bait. The reader is given brief descriptions that only need one or two words, and the reader learns a lot about Santiago's character from the way he treats the fish he has caught.

Just then the stern line came taut under his foot, where he had kept the loop of the line, and he dropped his oars and felt the weight of the small tuna's shivering pull as he held the line firm and commenced to haul it in. The shivering increased as he pulled in and he could see the blue back of the fish in the water and the gold of his sides before he swung him over the side and into the boat. He lay in the stern in the sun, compact and bullet shaped, his big, unintelligent eyes staring as he thumped his life out against the planking of the boat with the quick shivering strokes of his neat, fast-moving tail. The old man hit him on the head for kindness and kicked him, his body still shuddering, under the shade of the stern.

Comprehension Questions

1. Try to find synonyms for the following words: *commenced*, *compact*, *unintelligent* and *thumped*. You may use a dictionary or thesaurus.
2. The words 'for kindness' can tell us much about Santiago's character. What do you think they suggest? Can this be considered 'economy of language'?
3. Hemingway emphasised the suffering of the fish. Why do you think he did that?
4. Find examples of alliteration for two different letters. What effect do you think this has?



The Prophet

by Gibran Khalil Gibran (1883–1931)

Warm-up

1. What does the following phrase mean, 'Your friend is your needs answered'? What does it say about friendship?
2. Why do you think Gibran wrote *The Prophet* in English?

The Prophet is a book of 26 poems written in English by the Lebanese writer and painter Gibran Khalil Gibran. In the book, the prophet Almustafa is leaving the foreign city of Orphalese after twelve years. As he is about to board the ship that will take him home, he is stopped by a group of people who he discusses many important issues with. They talk about life and the human condition. The book is divided into chapters dealing with themes ranging from marriage and children, eating and giving, to pain, self-knowledge, talking and death.
Gibran wrote *The Prophet* in English and used the tone and rythm of 17th century English text. He joins many different philosophies and ideals in a rich mixture of wisdom.
The character Almustafa insists upon the bonds between all men, the links between all forms of life, and the importance of continuity.
Gibran was deeply affected by a number of British poets. The Romantic poets, such as Coleridge, Shelley and Burns, heavily influenced him; though he was most impressed by William Blake, whose work helped to shape both Gibran's writing and painting.

And a youth said, 'Speak to us of Friendship.'
And he answered, saying:
Your friend is your needs answered.
He is your field which you sow with love and reap with thanksgiving.

And he is your board and your fireside.
For you come to him with your hunger, and you seek him for peace.

When your friend speaks his mind you fear not the 'nay' in
your own mind, nor do you withhold the 'ay'.
And when he is silent your heart ceases not to listen to his heart;
For without words, in friendship, all thoughts, all desires,
all expectations are born and shared, with joy that is unacclaimed.



When you part from your friend, you grieve not;
For that which you love in him may be clearer in his
absence, as the mountain to the climber is clearer from the plain.
And let there be no purpose in friendship save the deepening of the spirit.
For love that seeks aught but the disclosure of its own mystery
is not love but a net cast forth: and only the unprofitable is caught.

And let your best be for your friend.
If he must know the ebb of your tide, let him know its flood also.
For what is your friend that you should seek him with hours to kill?
Seek him always with hours to live.
For it is his to fill your need, but not your emptiness.
And in the sweetness of friendship let there be laughter, and sharing of pleasures.
For in the dew of little things the heart finds its morning and is refreshed.

Comprehension Questions

1. What is love that only seeks its own ends? What does this mean?
2. Read through the text again and see if you can spot any similarities between this passage and any other literature you find interesting (it doesn't need to be from this book). Look for similarities such as language, imagery and structure. Write a paragraph on what you have found.
3. Why do you think Gibran chose the title *The Prophet* for this series of poems?
4. Would you say that the traveller, Almustafa, is a friendly person?



To the Lighthouse

by Virginia Woolf (1882–1941)

Warm-up

1. What do you understand by the term 'stream of consciousness'?
   Write a brief explanation of what you think it means.
2. What is a lighthouse? Imagine you live in one and write a brief diary entry.
   It is a stormy night and you are alone. What are you thinking about?

Virginia Woolf was one of the most ambitious and important writers of the 20th century. Few other writers have managed to enter the inner depths of their characters with such subtlety and care. She follows the stream of consciousness, or thought patterns, of her characters so that the reader feels he or she can see inside their minds. This detailed approach to writing, which was also used by James Joyce, revolutionised novel writing.

To the Lighthouse is not an easy book to summarise. It is more interesting because of how it is written than because of what it is about. The broad outline suggests that little happens, but Virginia Woolf's attention to detail and to the way we see things and think about them means that small events occur on every page and each of them is important.

The novel is divided into three parts. The first part, '*The Window*', covers only one day; we are introduced to the Ramsay family and the guests who join them on holiday on a Scottish Island called Skye. James Ramsay, who is six years old, longs to visit a nearby lighthouse, and his mother assures him they will go the next day. The children's desire to visit the lighthouse brings the first part together. However, Mr Ramsay says that they won't go because the weather will not be suitable.

Mrs Ramsay appears to be an optimistic character, yet later in the book, her husband mentions that she is often pessimistic. This is not the writer being inconsistent. Terms such as optimism and pessimism are useful to us because they are clear-cut. Human feelings, however, are rarely so clear, and are often too complex for such obvious labels.
Mrs Ramsay's optimism about the visit to the lighthouse is actually unrealistic (because of the weather). Her positive attitude is an effort to compensate for the world's disappointments, which she knows a lot about. Pessimism is the reason for her show of optimism, though even pretending to be optimistic can have a positive effect on the world.

The writer also notes that James had looked forward to the visit 'for years and years it seemed'.
A major part of the novel is that time, as it is experienced, often seems different from the length of time shown on the clock. Time, in the book, is elastic, a sensation that everyone knows. For example, an enjoyable experience may seem to pass in seconds, when the clock shows that it actually lasted several minutes. The opposite is also something most people know. The strength of James's desire for adventure makes the period seem much longer than is actually logically possible.
This is not the only way in which time is used, as in the second half of the book, '*Time Passes*', ten years have passed. We learn of the death of Mrs Ramsay, and of her children Andrew and Prue; the house is also starting to decay. The First World War has come and gone. Despite its horrific results, life goes on, and the family and friends are back on the island.
In the final part of the book, '*The Lighthouse*', Mr Ramsay takes his youngest children, James and Cam, to the lighthouse. Lily Briscoe, the artist, finds peace in the pleasure of being in this place, and a visitor, Mr Carmichael, recognises that much has stayed the same despite the time that has passed and the intervening trauma of the war.

Lily finishes the painting she began ten years earlier and thinks of her dead friend, Mrs Ramsay. The following extract is from the first part of the book, *'The Window'*. Mrs Ramsay is with one of her children, James, and is thinking about how sad it will be when all her children have grown up.

Nothing made up for the loss. When she read just now to James, 'and there were numbers of soldiers with kettle-drums and trumpets,' and his eyes darkened, she thought, why should they grow up and lose all that? He was the most gifted, the most sensitive of all her children. But all, she thought, were full of promise. Prue, a perfect angel with the others, and sometimes now, at night especially, she took one's breath away with her beauty. Andrew – even her husband admitted that his gift for mathematics was extraordinary. And Nancy and Roger, they were both wild creatures now, scampering about over the country all day long. As for Rose, her mouth was too big, but she had a wonderful gift with her hands. If they had charades, Rose made the dresses; made everything; liked best arranging tables, flowers, anything. She did not like it that Jasper should shoot birds; but it was only a stage; they all went through stages. Why she asked, pressing her chin on James's head should they grow up so fast? Why should they go to school? She would have liked always to have had a baby. She was happiest carrying one in her arms. Then people might say she was tyrannical, domineering, masterful, if they chose: she did not mind. And, touching his hair with her lips, she thought, he will never be so happy again, but stopped herself, remembering how it angered her husband that she should say that. Still it was true. They were happier now than they would ever be again. A tenpenny tea set made Cam happy for days. She heard them stamping and crowing on the floor above her head the moment they woke [...] and so she went down and said to her husband, Why must they grow up and lose it all? Never will they be so happy again. And he was angry. Why take such a gloomy view of life? he said. It is not sensible. For it was odd; and she believed it to be true; that with all his gloom and desperation he was happier, more helpful on the whole, than she was. Less exposed to human worries – perhaps that was it. He always had his work to fall back on. Not that she herself was 'pessimistic', as he accused her of being. Only she thought life – and a little strip of time presented itself to her eyes – her fifty years. There it was before her – life.

Comprehension Questions

1. The passage is an example of 'stream of consciousness'. Do Mrs Ramsay's thoughts follow a logical pattern or a random pattern?
2. What do you think Mrs Ramsay means when she says Rose's 'mouth was too big'?
3. Mrs Ramsay's thought pattern is formed by one main thought and various smaller thoughts, which are linked to the central idea. What is the central idea? Give some examples of the other thoughts.
4. Do you think Mrs Ramsay's thoughts that her children will never 'be so happy again' are true? Or do you agree with her husband? Why do you think she feels like this?

'Song' and 'A Song'

by Rupert Brooke (1887–1915)

Rupert Brooke was born in England in 1887 to an academic family. He was a good student, well known for his intelligence, sporting talents and popularity. He won a scholarship to study at the University of Cambridge, where he studied alongside Virginia Woolf. He later became friends with writers such as E.M. Forster, and politicians such as Winston Churchill. When Brooke wrote 'Song' in 1912, he was troubled by the end of a long relationship with Katherine Laird Cox. He expressed his pain in relation to the changing seasons in the English countryside.

When World War 1 started in 1914, Brooke began writing poetry in praise of England and in support of its soldiers. This poetry was idealistic, as if he were defending his way of life through his writing. His war poetry (written from 1914 onwards) is more upbeat than that of other poets writing at the same time, such as Siegfried Sassoon and Wilfred Owen. Brooke died in 1915, while other poets lived on to write about the war until its end in 1918. Some critics and historians think Brooke would not have published his earliest war poetry if he had fully experienced the bad things that happened in Europe between 1915 and 1918.

Song

All suddenly the wind comes soft,
And Spring is here again;
And the hawthorn quickens with buds of green,
And my heart with buds of pain.
My heart all Winter lay so numb
The earth so dead and frore,
That I never thought the Spring would come,
Or my heart wake any more.
But Winter's broken and earth has woken,
And the small birds cry again;
And the hawthorn hedge puts forth its buds,
And my heart puts forth its pain.
(1912)

A Song

As the Wind, and as the Wind,
In a corner of the way,
Goes stepping, stands twirling,
Invisibly, comes whirling,
Bows before, and skips behind,
In a grave, an endless play
So my Heart, and so my Heart,
Following where your feet have gone,
Stirs dust of old dreams there;
He turns a toe; he gleams there,
Treading you a dance apart.
But you see not. You pass on.
(1915)

Comprehension Questions

1. What do you think 'frore' might mean? Use the other imagery (of winter cold and dead earth) to guess. Why do you think Brooke chose to use this difficult word?
2. Find two similarities and two differences between the two poems.
3. In one of the poems the speaker is longing for the person he loves, and in the other he is mourning somebody who has died. Which poem do you think is which? Give evidence from both poems.
4. Do you think Brooke's poetry changed in the three years between the poems? Do you think it would have changed, or changed even more, if he had lived until the end of the war in 1918? Give reasons for your answers.

Focus on Literary Forms 

Warm-up

1. Work in pairs. What are the main differences between an essay and a novel?
2. What do you think a 'persuasive essay' tries to do?
3. Work in pairs. Write a brief essay plan for the following topic: 'Satire is the best way to criticise society.' Discuss both sides of the argument. Write a heading for each stage of your argument. Then write a few brief points beneath each heading. This is a plan and not a completed essay. You should make sure, however, that your ideas are laid out fully and that you could write a good essay from your plan.

An essay is a short work of non-fiction that explores a specific topic. In 1580, the French philosopher Michel Montaigne published a new form of short prose discussions called *Essais*, which means 'experiments' or 'attempts'. Four hundred years later, Montaigne is still credited with creating the modern essay. It went on to become an incredibly important genre of literature in the English-speaking world. The essay first became popular during a time of social change in Britain, when Samuel Johnson, Joseph Addison and Richard Steele wrote essays that helped their readers ask and answer questions about themselves – Who am I? What should I do?

In the 18th century, Britain's middle class – lawyers, shopkeepers and merchants – was growing. This new class read the new form of writing and the essay became very popular. From Johnson's moral instruction to Addison's amusing comments, the essay set new standards for – or revealed new follies in – the rising middle class.

With the huge amount of magazines, newspapers and journals today (both paper and online) this type of writing is now a big part of our daily lives.

Most essays fall into one of two main categories:

- Formal essays use a serious tone and dignified language, and often analyse public issues or important events.
- Informal essays, also called personal essays, use a more casual tone and explore everyday topics in a relaxed, conversational style.

'A GOOD ESSAY … MUST DRAW ITS CURTAIN AROUND US, BUT IT MUST BE A CURTAIN THAT SHUTS US IN, NOT OUT.'
Virginia Woolf

Purposes of Essay Writing

Within the two broad categories, essays can be further classified in a variety of ways. One way to classify an essay is according to the author's purpose.

- A narrative essay tells a true story about real people or events.
- A persuasive essay, also called an argumentative essay, tries to convince the reader to accept the writer's opinion about something or to take a course of action.
- A descriptive essay, sometimes called an observational essay, uses details from the world to create a portrait of a person, a place or an object.
- An expository essay presents information, discusses an idea, or explains a process.

A good essay writer, or essayist, often combines different types of essay writing to achieve his or her broader purpose. So, a narrative essay might include descriptive passages, whereas a persuasive essay might contain expository passages or narrative anecdotes (short stories based on personal experience).

Types of Essay

Essays may be classified by topic or by the writer's approach to the topic.

Type	Definition
Autobiographical essay	Presents the writer's perspective on events from his or her life
Analytical essay	Explores a topic by breaking it down into parts
Critical essay	Analyses and evaluates the good and bad points of a subject, such as a literary or artistic piece of work
Reflective essay	Expresses the writer's thoughts and feelings on a topic that is personally significant
Humorous essay	Presents a topic in an amusing way
Satirical essay	Ridicules, mocks or questions actions, attitudes, or social institutions

For many essays, these categories may overlap. For example, an essay may be both autobiographical and humorous or another might be satirical and analytical at the same time. A persuasive essay might also be satirical if it uses irony to try to change the reader's ideas.

Comprehension Questions

1. What do you think makes a good narrative or argumentative essay?
2. There are several types of essays. Which do you think is the most common today?
3. What is your favourite type of essay? Why?

Strategies for Reading an Essay

Use these strategies as you read essays.

- **Recognise Author's Purpose** As you read an essay, look for evidence of the writer's purpose, or reason for writing. Understanding what the author is trying to do helps you interpret what you read.
- **Use Historical and Cultural Context** Place an essay in its historical and cultural context by identifying beliefs and ideas from the period and the culture in which it was written. Compare the essay's historical and cultural contexts with those of today to recognise those aspects of the text that remain relevant.
- **Break Down Sentences** Break down long sentences into the main clause and its related parts. Then identify details that answer the *who*, *what*, *where*, *when, why* or *how* questions about these actions.
- **Drawing Inferences**
  To appreciate a writer's attitudes, you need to draw inferences – reach logical conclusions about what the writer leaves unsaid.

An Apology for Plainspeaking by Leslie Stephen (1832–1914)

This essay was published in 1890 by Leslie Stephen, the father of Virginia Woolf and Vanessa Bell. Here, he advocates plain speech; that is, speaking honestly and without being elaborate or insincere. The word 'apology' does not mean to be sorry here, but to be in support of an idea. In this extract from the essay's introduction, he argues that people who speak honestly and communicate sincerely are often mocked for their openness. He criticises the pressure society puts on people to behave in a certain way. This 'reserve', as he calls it, when speaking of your beliefs or communicating with others, is false and dishonest.

All who would govern their intellectual course by no other aim than the discovery of truth, and who would use their faculty of speech for no other purpose than open communications of their real opinions to others, are met by protests from various quarters. Such protests, so far as they imply cowardice or dishonesty, must of course be disregarded, but it would be most erroneous to confound all protests in the same summary condemnation. Reverent and kindly minds shrink from giving an unnecessary shock to the faith which comforts many sorely tried souls; and even the most genuine lovers of truth may doubt whether the time has come at which the decayed scaffolding can be swept away without injuring the foundations of the edifice. Some reserve, they think, is necessary, though reserve, as they must admit, passes but too easily into insincerity.

A paraphrase:

People who use their intellects to search for the truth, and who use their words to express sincere and honest opinions are often looked down upon by others. This cowardly behaviour towards good and honest people should, of course, be ignored. It would be wrong, however, to dismiss this attitude completely. Even generous personalities find it difficult to contradict those who criticise their lack of 'reserve'. The most honest people may also feel uneasy about dismantling this framework of reserve that holds society together, because they think it will damage the very foundations of society. They believe that some 'reserve' is necessary. But they must admit that 'reserve' too often slips into insincerity and dishonesty.

Comprehension Questions

1. What do you think is the most important step to understanding an essay?
2. Why is the consideration of the historical and cultural context of an essay important to understanding its meaning?
3. Why do you think that essays (including newspaper feature articles) are popular today?

How the Essay Evolved

It was in England, with its lively social change caused by economic success, where essay writing developed the most.

The success of this type of writing (short pieces of prose that could be read in a single sitting), in England in particular, occurred for several reasons:

- The development of printing technology, which made publishing more efficient, cheaper and more widespread.
- The development of the education system and the following increase in the number of people who could read and write.
- The increase in numbers of middle-class readers, who were better educated than before and wanted to find out about the world.
- The increase in women readers. Many men considered women their equals in marriage and business, etc. and encouraged them to read. Also, many commodities could be bought from shops (such as candles, soap, bread and clothes) so women didn't have to make them at home any more and had more time to read.

These new middle-class readers had very conservative values and preferred factual writing to fiction, which they regarded almost as equivalent to lying. This meant that journalists became very popular, and two early journalists, Joseph Addison and Richard Steele (followed shortly by Samuel Johnson), led the way.

Comprehension Questions

1. Why do women now have more time to read?
2. Using your own words as far as possible, write a paragraph explaining why the essay evolved most in England during the 18th century.
3. Why did the British middle class disapprove of fiction?

Early Journalists

Warm-up

1. How do you think essay writing influenced journalism? What are the similarities and differences between the two forms?
2. Write a detailed news report on something that has happened today. Make it concise, but full of relevant information. It should be easy to read and should convey the important issues clearly.

Joseph Addison (1672–1719)

Joseph Addison was educated at Charterhouse School in London, where he became friends with Richard Steele. Both young men went to Oxford University together, but after university they took different paths. Steele moved to the City of London and became editor of an early newspaper and the manager of a theatre; Addison found a job in politics.

Scholar, Poet and Bureaucrat

In 1709, Addison read an article in *The Tatler*, a new magazine about literature that had become very popular in London. The article was signed 'Isaac Bickerstaff', but Addison realised that Richard Steele – his old friend – had written it. Soon Addison starting writing articles for *The Tatler*. The two men then started another journal, *The Spectator*.

The Spectator was also aimed at educated members of the public. It contained essays on literary and moral issues, and was less concerned with politics than *The Tatler*. It was written in clear and simple language that could be understood by almost everyone who could read. It was printed daily and was very popular. People talked about the articles in the fashionable coffeehouses, which were the centre of London social and business life.

Samuel Johnson (1709–1784)

Samuel Johnson wanted to become a writer. When Johnson arrived in London, he wrote to *The Gentleman's Magazine*, the most successful magazine of the time. As a result of his many letters and ideas, he was soon writing for the magazine. From 1750 to 1752, Johnson published his own magazine, *The Rambler*, which became very popular. Between 1779 and 1781 he wrote *The Lives of the Poets*, which is a selection of biographies of famous English poets. The work covers two hundred years and is divided into ten volumes.

Success in the City: Johnson often wrote to meet the needs of the time. Even *The Lives of the Poets*, his last important work, happened after a publisher asked him to write it because of public interest in poetry during the 18th century. When he was an old man, Johnson received honorary degrees from Oxford University and from Trinity College, Dublin. He is buried in the famous Poets' Corner in Westminster Abbey in London.

Comprehension Questions

1. What experience did Joseph Addison bring to his work as a journalist? How do you think this coloured his writing for The Tatler and The Spectator?
2. In your own words, describe the similarities and differences between Addison and Steele.
3. Why do you think London's fashionable coffeehouses became places where people could debate and discuss the issues of the day?
4. In your own words, describe the steps by which Samuel Johnson achieved literary success.

The Bigger Picture

Warm-up

1. What makes a novel different from other forms of prose?
2. If readers of essays had previously thought of fiction as a form of lying, why did they turn back to fiction in the 18^{th} and 19^{th} centuries? What do you think had changed?

18^{th} and 19^{th} century novels such as *Wuthering Heights* were, in many ways, an evolution of the non-fiction prose writing of this time. Prose fiction from earlier centuries was based on old legends, battles and medieval adventures. This had little appeal for the middle class, who wanted to read about people like themselves and the world they lived in. Five important literary men – Daniel Defoe, Samuel Richardson, Henry Fielding, Jonathan Swift and Lawrence Sterne – made fictional prose a form that appealed to the 18^{th} century reader. You will not be surprised to learn that many of the early novelists started their careers in journalism. Daniel Defoe for instance wrote for several journals and started his own newspaper, before taking up novel writing at the age of sixty. His first novel, *Robinson Crusoe* (1719), was loosely based on the real-life experience of a shipwrecked sailor. The book was designed as a true story, written by the hero himself. This was part of the appeal to the conservative readers of the time. Also, the story was about an ordinary man who overcomes problems through hard work and faith. *Robinson Crusoe* is generally regarded as the first novel in the English language.

While Defoe showed little interest in the thoughts and feelings of his characters, writers like Samuel Richardson, on the other hand, did. Richardson's novel, *Pamela, or Virtue Rewarded* (1740) paid close attention to the thoughts of the protagonist, Pamela, who was a character of real psychological depth.

Later, the novels of Charles Dickens and the Brontës had two important elements: they dealt with people of the time, and they handled complex emotional and psychological problems.

Comprehension Questions

1. Describe how journalism with its attention to real life paved the way for the modern novel in 18^{th} century Britain.
2. What important development did Richardson introduce into the novel?
3. What did middle–class readers want to read about? Name some writers mentioned in the text who achieved this.
4. Why was the story of Robinson Crusoe so original?

Glossary

absurd: wildly unreasonable or illogical
abundance: large amount; more than enough
academic: relating to education, especially at a higher level
adversary: opponent, rival
advocate: to support something (a person, cause or organisation etc.) and to show your support for it
altar: a special table used in religious ceremonies
amid: surrounded by things
ascending: going up
assuage: to make an unpleasant feeling less painful or severe
aught: nothing
ay: an old word for 'yes' – also spelt 'aye'

bait: small piece of food put onto a hook to attract fish
beautified: made beautiful
bought in: paid to take part or participate
brent: burnt
bud: a young flower or leaf before it opens

carts clattering: vehicles making a lot of noise as they move through the streets. Reference to the many public building projects in Rome, where most of the construction work was done at night.
charades: games that a family plays together
clear-cut: easy to understand or be certain about
Claudius: the Roman emperor Claudius. He was usually described as being an idiot and always sleepy – in fact he was not.
clinging: grabbing firmly
colloquial: language or words that are colloquial are used in informal conversations rather than in writing or formal speech
commodities: a raw material or primary agricultural product that can be bought and sold, such as copper or coffee
compact: neatly and closely packed together; nothing wasted
compensate: to replace or balance the effect of something bad
comprehended: understood
condemnation: the expression of complete disapproval of something
condescending: behaving as though you are better, more important or more intelligent than other people
conduit: a passage for water to travel through
conservative: not liking new ideas or change
contemporary: during the same time period
convey: to communicate or express something with or without using words
court: where a king or queen lives and works, and the people around them
covet: desire
cowardice: lack of bravery
critic: someone who judges the merits of literary, artistic or musical works
criticise: point out the faults in someone or something
criticism: the analysis and judgment of the merits and faults of a literary or artistic work
crowing: shouting

decayed: damaged over time
deaden: make feelings weaker
distinctive: easy to recognise; very different
domineering: someone who is domineering tries to control or influence others without thinking about their ideas and feelings

ebb: the flow of the sea away from the shore when the tide is going out
elaborate: detailed and complicated
enrich: to improve the quality of something by adding to it in some way
erroneous: wrong; incorrect
evolved: something that has developed and changed since the time it began or was started
excerpt: a short piece taken from a book, poem, piece of music etc.
experiment: to try using different ideas or methods to test how good they are
express: show or tell thoughts or emotions

faculty of speech: the natural ability to speak
fagged out: tired
fall back on: go back to for comfort
flowery: flowery speech or language uses complicated and rare words rather than simple and clear ones
folly: a silly or stupid thing to do

gifted: talented
gloomy: pessimistic, miserable

hardy: strong
hawthorn: a type of small tree with white flowers and red berries
hook: to catch a fish with a hook (a curved piece of metal)
hurl: to throw something with a lot of force, especially when you are angry

idealistic: in support of certain ideals, or high standards, even if they are not achievable
imitate: to copy the way somebody behaves, speaks or writes, etc.
impact: effect
imply: strongly suggest something that is not clear
inconsistent: not the same throughout; acting differently in similar situations
indulge in: allow yourself to enjoy something
influence: to affect the way someone or something behaves or thinks, etc.
insincerity: the expression of feeling or opinions that are not genuine
inspire: make someone want to do something
intellectual: relating to intelligence and serious thought
intervening: coming in between

intimate: detailed or personal
irrigation: providing water to land or crops

kettle-drums: big, simple drums

learn'd: educated
lessen: make less or become less
Liburnian ship: a Roman warship
litter: a box or tent that was carried on the shoulders of slaves; a mode of transport for wealthy Romans
loop: a circle made by something long and thin bending
luxury: something very enjoyable

macho: acting in a traditionally male way; being strong and brave
made up for: could compensate for
marshal: an officer in charge of organisation
massive: very large
mighty: powerful
mimicked: copied
Mont Blanc: the highest mountain in Europe

nay: an old word for 'no'
novella: a piece of fiction shorter than a novel but longer than a short story
nymph: spirit of nature that appears as a beautiful young woman living in trees and rivers

obliged: having to do something
odd: strange
or ye: before you
ordain: **1** make someone a priest or minister; **2** order or something officially
ornate: made in an complicated shape or decorated with complex patterns
outcast: a person who has no place in society

penetrating: going into something
peradventure: maybe
persuade: cause someone to do something through reasoning or argument
phenomenon: a thing that exists in society, science or culture, particularly when it is not completely understood
pioneer: one of the first people to go somewhere or do something
playwright: a person who writes plays
played out: finished
pliability: ability to be shaped or controlled
previous: coming before
privilege: something you are lucky to have the chance to do
prose: normal written language; not poetr
protagonist: the main character in a story, play or film
put to the sword: killed

quicken: becomes stronger or more active

relevant: connected to what is important
resent: feel angry or upset at (a circumstance, action, or person)
revolutionised: completely changed how something is done
ritually: done in a fixed or ceremonial way

scaffolding: temporary framework on the outside of a building to help building it
scampering: running playfully
shipwrecked: left on an island after a boat has crashed
slaying: killing
slew: killed
somewhat: a little
sore displeased: very angry
speech: **1** a talk on a certain subject given to a group of people; **2** spoken rather than written language
stern: back of a boat
straight passages and recounters: long journeys and battles
subtle: so delicate or precise as to be difficult to analyse or describe
subtlety: the quality or state of being subtle
suffice: be enough or adequate

taut: stretched tight
temporarily: only for a limited amount of time
tenpenny: cheap
tenpins: skittles
thereof: of this
thick and fast: quickly and frequently
think verily: strongly believe
thump out: hit something hard repeatedly
timber: wood for building
timeless: not changed by time passing
timescale: the length of time that something takes to happen
topsoil: the top layer of soil
trauma: a deeply distressing or disturbing experience
treadmill: **1** a device formerly used for driving machinery, consisting of a large wheel with steps fitted into its inner surface and turned by the weight of people or animals treading the steps; **2** an exercise machine, typically with a continuous belt, that allows one to walk or run in place
trembling: shivering
tyrannical: exercising power in a cruel or arbitrary way

unacclaimed: not announced and shouted about
upstart: a person who has risen quickly to wealth or prominence and behaves arrogantly

vice: illegal or evil behaviour and the moral faults that make you want to do it
volume: something that a very long book is divided into

wart: a small, hard, benign growth on the skin, caused by a virus
wherewith: because of which
whitewash: **1** white liquid used for painting walls and fences; **2** to cover something with whitewash
whither ye... to go: where you intend to go
wilderness: a wild region that has not been altered by humanity
wits: intelligence; ability to invent and imagine

ye: you

Reading

Contents



Animal Farm

by George Orwell
ELT Abridgement

With Mr Jones asleep in bed, the animals of Manor Farm came together in the big barn to listen to Old Major. He was going to talk about a strange dream he had had, and none of the animals minded losing sleep to listen to the greatly respected old boar. When Major saw that all the animals were there, he began:

'Comrades, I am going to die soon, and I want to speak to you about the wisdom I have gained about the nature of life. Animals' lives are miserable. We are born as slaves; forced to work; only fed enough to keep us alive; and killed when we aren't useful any more. There is enough food and space for many animals to live happily here. So why don't we live in freedom? Man. Men don't lay eggs, pull ploughs or make milk. They just take from us without creating anything. We must overthrow them and keep our labour for ourselves!'

'Remember: Whatever goes upon two legs is an enemy. Whatever goes upon four legs, or has wings, is a friend. After we win, we must never sleep in beds, trade with money or rule each other like the evil men. All animals are equal.'

'In my dream, comrades, Man was gone from Earth, and I heard a great old song. I will sing it now, but soon you will learn it and sing it better for yourselves.'

'Beasts of England, hear my tidings
Of when man is overthrown.
Whips and bits will be forgotten;
Beasts will tread the fields alone.

Riches we will share between us,
When we've fought to leave our cage.
Beasts of England, spread my tidings
Of the golden future age.'

The animals sang the song loudly together five times until Mr Jones, thinking a fox was in the barn, fired his gun. The animals quickly ran to bed and were soon asleep.

Major died three nights later, and the animals were very busy for the next three months. The pigs were the most intelligent animals. After hearing the speech, they started organising and teaching the other animals. Two young boars, the large, fierce Napoleon and the inventive Snowball, immediately gained importance. Along with Squealer, who spoke so brilliantly that he could show you black and persuade you it was white, they created the philosophy of Animalism.

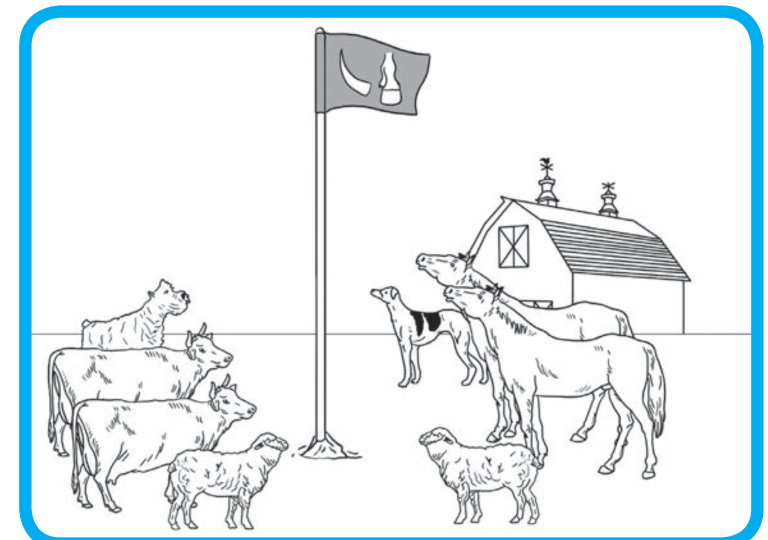
Some animals could not understand Animalism, and others felt loyal to Mr Jones. But Boxer and Clover, two simple and well-liked cart horses, accepted the pigs' teachings and shared their basic understanding with the other animals. They attended all the meetings and led the singing of "Beasts of England".

The changes came faster than they had expected. Mr Jones had become lazy, and one day, he forgot to feed the animals. The cows broke open the shed where the food was kept, and the animals all started eating. Mr Jones's men heard the chaos and came with whips to calm it down. But the hungry animals couldn't take the whipping any more and attacked, even though it hadn't been planned. The farmers were terrified,

gave up quickly and ran away. The animals chased them away and barred the gate: Manor Farm was theirs! They destroyed all the cruel tools Jones had used to control them, ate double rations and sang “Beasts of England” eleven times in celebration.
On the next morning, the pigs revealed to the happy animals that they had learned to read and write. The new name, ANIMAL FARM, was painted over Manor Farm on the gate, and Snowball, the best writer, wrote these Commandments on the side of the barn:

Whatever goes upon two legs is an enemy.
Whatever goes upon four legs, or has wings, is a friend.
No animal shall wear clothes or sleep in a bed.
No animal shall kill any other animal.
All animals are equal.

He read them aloud, and explained, ‘These are the important principles of Animalism. Learn them by heart!’ He cried, ‘Now, comrades, to the hayfield! We will get the harvest in quicker than Jones ever could!’
But first, the cows had to be milked. They filled five buckets, which the animals thought looked delicious. Napoleon told them, ‘Never mind the milk! That will be attended to. Comrade Snowball will lead the way to the harvest, and I shall follow soon. Forward, comrades! The hay is waiting.’ When the animals came back from the harvest in the evening, the milk had disappeared.
They worked hard all summer for the biggest harvest they had ever seen. Boxer worked even harder than he had in Mr Jones’s day – he seemed more like three horses than one. His answer to every problem was his motto: “I will work harder!” All the animals admired him and followed his lead. Every bite of food tasted sweeter because it belonged to them. The pigs didn’t actually work; with their intelligence, it was natural that they lead instead. On Sundays, work was replaced with a flag-raising ceremony and a meeting. Snowball had made the flag. A green background represented the fields of England, and a white hoof and horn represented the animals. Snowball and Napoleon were always the loudest at the meetings, but somehow disagreed on every point. Snowball started giving reading and writing classes. The pigs became fluent; the dogs could read, but only the Commandments; Benjamin the donkey and Muriel the goat could read well, although Benjamin never got involved, as he said everything always stayed the same anyway; Clover knew the letters but couldn’t join them; and Boxer learnt A, B, C and D. Some animals were too stupid to understand the Commandments, so Snowball simplified them. He painted FOUR LEGS GOOD, TWO LEGS BAD above the Commandments, and the sheep would bleat this for hours on end.



While Snowball was doing this, Napoleon stayed away. He thought that teaching the young was more important. The dogs had nine puppies, and he took them into a private room to teach them. The other animals soon forgot they existed.
The question of where the milk went was soon answered. The pigs were taking it to mix into their food. Even Snowball and Napoleon agreed that this was right. Squealer was sent to explain. 'Comrades!' he cried. 'We aren't being selfish by drinking the milk. Some of us dislike it. I do myself. But we need it to keep our brains healthy. If they aren't, Jones could come back. Surely, comrades, no one wants to see that?' All the animals were certain they didn't want Jones back, so it was agreed that the pigs should get the milk, as well as the apples when they were ready.
By late summer, news of Animal Farm had spread. Snowball and Napoleon sent pigeons to other farms to teach them about Animalism and 'Beasts of England'. Animals everywhere were soon singing the song. The humans hated and feared this, particularly the neighbouring farmers, Mr Pilkington and Mr Frederick.
In October, Mr Jones attacked. Snowball had expected this, and had prepared a clever defence. The humans won easily at the start, but when they reached the cowshed, the bigger animals, who Snowball had kept back, attacked. Snowball rushed straight at Mr Jones, who fired his gun. The bullets hit, but only grazed his back.
The animals won, with only one sheep dying. But Boxer was deeply upset, as he thought he had killed a young man with his iron shoes. Snowball, still bleeding, said, 'The only good human being is a dead one. All animals must be ready to die for Animal Farm.'
At "The Battle of the Cowshed", as it came to be known, Snowball and Boxer each won a medal: "Animal Hero, First Class". The dead sheep won "Animal Hero, Second Class". Mr Jones's gun was placed at the bottom of the flag to fire into the air twice a year: once to celebrate the Battle and once to celebrate the Rebellion.
In January, the fields were frozen and like iron. No work could be done, so there were many meetings for the pigs to plan the coming season. Everyone accepted that the pigs would make decisions because they were clearly more intelligent.
This would have worked well, but Snowball and Napoleon still disagreed on everything. If one wanted to plant cabbages, the other would want potatoes. They both had followers. Snowball was the better talker during meetings. In between meetings, however, Napoleon was better at gaining support.
The biggest argument was about the windmill. Snowball wanted to build an electricity-creating windmill so that the animals could work less. But Napoleon said that they needed to work to increase food production so they wouldn't starve, and laughed at Snowball's design.
Snowball spoke beautifully during the meeting to decide on whether to build the windmill. Napoleon just said it was a stupid idea and that nobody should vote for it. He didn't seem to care. Snowball spoke again, but just as he was persuading the animals that he was right, Napoleon made a strange whimper that no one had heard before. Nine enormous dogs immediately came into the barn and rushed at Snowball. He only just managed to escape their snapping jaws, then he ran as fast as he could from the barn. He was quick, but they almost caught him; he squeezed through a hole in the hedge just in time.

The dogs walked back growling, and Napoleon told the terrified animals that a special group of pigs would now make all decisions. Sunday morning would now only be for raising the flag and singing "Beasts of England". There would be no more meetings for making decisions together.
The animals were shocked by what had happened to Snowball and this announcement. Even Boxer was troubled; he set his ears back, but, like the other animals, couldn't think of anything to say. Four young pigs at the front started to complain, but the dogs growled and the sheep bleated "Four legs good, two legs bad!" for fifteen minutes, so there was no chance of debate.
Squealer was sent to explain the new arrangements to the others. 'Comrades, I trust that everyone understands the sacrifice Napoleon is making in taking on more work. He believes more than anyone that all animals are equal and wants you to take decisions yourselves. But what if you take the wrong ones, like following Snowball's crazy windmill idea? The same Snowball who we now know was a criminal.'
'But Snowball fought bravely at the Battle of the Cowshed,' somebody answered.
'Bravery is less important than loyalty,' said Squealer. 'Discipline is the most important thing, comrades. Surely you don't want Jones back?' The animals had no answer, although Boxer took "Napoleon is always right" as his motto in addition to "I will work harder."
Three weeks later, the animals were surprised to hear that Napoleon was going to build the windmill after all. It would take two years and lots of hard work, and they would receive less food until it was built. Squealer explained, 'Napoleon never really opposed the windmill – it was always his idea! Snowball stole the design from Napoleon's papers.' He spoke so persuasively, and the three dogs who happened to be with him growled so threateningly, that the animals accepted his explanation without question.
All that year, the animals worked like slaves with less food and longer hours. But they were working for themselves and not Mr Jones, so they were glad to. Boxer did the work of three horses, solving any problem by repeating "I will work harder" and "Napoleon is always right".
Without humans to feed, the animals managed well through the summer. But some things, such as oil for the lamps and iron, couldn't be found on the farm. Napoleon announced that he had hired a human to help him trade for the sake of Animal Farm. They would sell some of the year's wheat and, if needed, some of the eggs. The hens were shocked, and the other animals were unhappy to deal with humans. Squealer said, 'There was never a law against trading with humans. You are being tricked by Snowball's lies!' So a solicitor called Mr Whymper came every Monday. The animals were uncomfortable, but proud to see Napoleon, on four legs, giving orders to a human.
Around this time, the pigs moved into the farmhouse, and stories were even told that they were sleeping in beds. The animals seemed to remember that there had been a rule against this. Boxer simply said, 'Napoleon is always right,' but Clover went to read the Commandments. She could not recognise the words, so Muriel read them to her, 'No animal shall wear clothes or sleep in a bed with sheets.' Strangely enough, Clover couldn't remember the sheets part. But as it was on the wall, it must have been true.
Squealer, with two dogs, explained: 'Surely, comrades, you don't think there was a

rule against beds? Straw on the floor is a bed. Sheets are the human invention. We do sleep in beds, and they are comfortable, but we use blankets – not sheets. Do you want us to be too tired to do our brainwork? Do you want Jones back?'

They didn't, and they continued to work hard but happily until autumn, proud of the windmill that was taking shape. It made up for everything. But in November, there was a huge storm – they had to shelter in the barn. When morning came, the flag had been knocked down, and worse, the windmill was destroyed. Napoleon, who usually walked everywhere, ran furiously to the ruins. After a few minutes, he started quietly, 'Do you know who did this? SNOWBALL! "Animal Hero: Second Class" for anyone who captures him. We will start rebuilding this morning! We'll build through the winter: rain or shine! Long live the windmill! Long live Animal Farm!'

The jealous humans said the windmill fell down because the walls were too thin. The animals knew what had really happened, but they rebuilt it with walls that were twice as thick anyway. It was hard work. Squealer gave speeches about the joy of sacrifice, but the animals looked to Boxer's great efforts for inspiration instead.

Spring came with a shock: Snowball was visiting the farm at night! The pigs said he stole, he knocked things over – when the key to the shed where the food was kept went missing, he had thrown it down a well. The animals still believed this after the key was found underneath a sack.

One day, Squealer spoke to the animals: 'Snowball was against us from the start, comrades! We thought his rebellion was for power, but he was working for Jones the whole time! This explains why he tried to make us lose the Battle of the Cowshed.'

The animals were confused. They remembered Snowball being a hero at the battle. Even Boxer said he didn't believe it, as Snowball had won "Animal Hero: First Class" after the battle. Squealer looked at Boxer with anger in his eyes and said, 'Our Leader, Comrade Napoleon, said that Snowball was working for Jones from the very beginning.'

Boxer was put at ease, 'If Comrade Napoleon says it, it must be right.'

Four days later, Napoleon called a meeting. He wore both his medals, the two Animal Hero Classes, and was surrounded by his nine huge dogs. Suddenly, he whimpered strangely, and his dogs killed four pigs who had complained about Snowball's removal. Three dogs even attacked Boxer, who easily beat them away with his huge hooves and held one down, ready to crush it if Napoleon asked, but the Leader shook his head.

All the remaining animals walked to a hill where they were silent for a while, and then Boxer said, 'I do not understand it. All I can do is work harder.'

But Clover looked over the beautiful fields, and her eyes filled with tears. Even if it was better than with Jones, this wasn't what they had rebelled for or fought for at the Battle of the Cowshed. She had imagined a society where all animals were equal; not a society where huge dogs walked everywhere, ready to kill if you said what you thought. She couldn't put her thoughts into words, so began singing "Beasts of England". The animals sang it sadly three times, until Squealer came to tell them the song was now illegal.

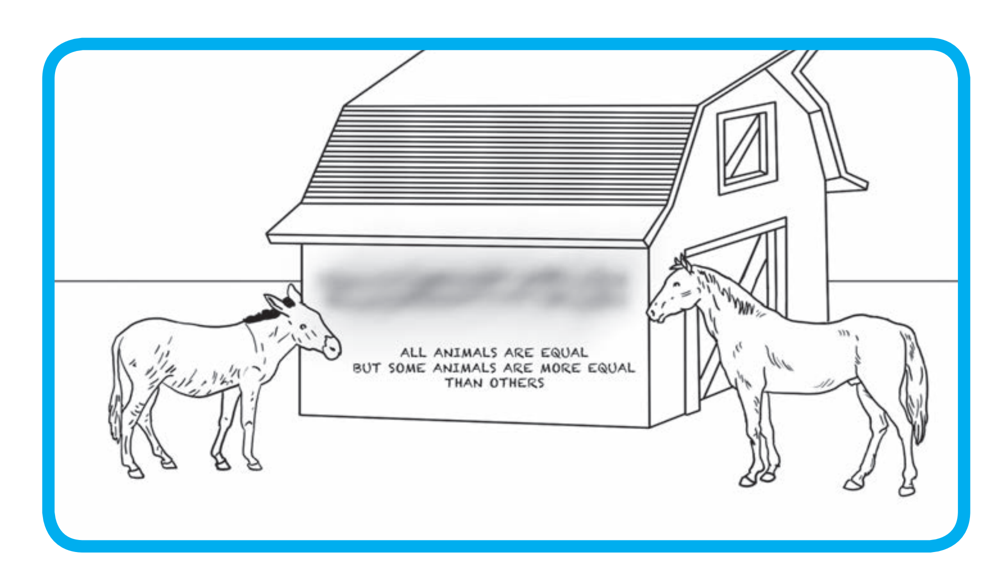
'It was the song of rebellion, comrades. Now we have our great society, we don't need the song,' he explained. 'We have a new song: "Animal Farm, Animal Farm, never through me shall you come to harm".'

Despite the reassuring message of the song, life on the farm became more troubled. Mr Frederick attacked with 20 armed men, and together they destroyed the windmill the animals had worked so hard to build. Several animals were killed in the attack, and Boxer was shot in the leg before they managed to drive the humans away.
Boxer took a long time to heal, but he didn't even take one day off. He was looking forward to his well-earned retirement at the end of the year; he wanted to make a good supply of stone before then.
Rebuilding the windmill meant long hours without enough food. Boxer healed and was working harder than ever. Clover and Benjamin warned him not to work too hard because he was getting old. And one day, he collapsed. The animals rushed to get Squealer, who announced that Napoleon was kindly spending his own money to send him to hospital. Boxer was not sorry for working too hard. He could retire and learn the other 22 letters of the alphabet.
A van came to pick him up after two days, and the animals gathered to wave goodbye. But Benjamin was running; they had never seen him so active. 'Fools!' he shouted. 'Look what is written on the van! "Alfred Simmons, Horse Slaughterer and Glue Boiler". They are taking him to the knacker's!'
The animals screamed at Boxer to get out. They heard him kicking the inside of the van, but he no longer had the strength to escape. Too late, someone ran ahead to try to shut the gate. Boxer was never seen again.
Squealer made an announcement two days later: 'Boxer died in the hospital with me at his side. I cried hearing him praise Animal Farm and Our Leader, Comrade Napoleon. The rumour that he went to the knacker's is, of course, false. The vet simply forgot to repaint the van after he bought it from them. Surely you do not believe that the Father of All Animals could do that?' he asked.
Knowing Boxer had died happily made the animals less sad. And Napoleon gave a speech telling animals to learn from Boxer's example and his two mottos: "I will work harder" and "Comrade Napoleon is always right".
A few days later, a van came to the farm delivering a large box. Somehow, the pigs had found the money to buy new beds.
Years passed. Many animals died, until only Clover, Benjamin and the pigs could remember Snowball, Boxer and life before the Rebellion. The finished windmill was used to grind corn, not for electricity, and brought lots of money to the farm. However, only the pigs and dogs – and there were many of them by then – were richer. But the animals still filled with pride whenever they saw their flag. It was still the only farm in England owned and run by animals, and they still believed that Old Major's dream of a world without humans would come true.
In summer, Squealer took the sheep into a field for a whole week. At the end of the week, Clover screamed – the others rushed to see what she had seen.
It was a pig walking on its hind legs.
Squealer went first, followed by the rest of the pigs. Some looked uncomfortable, but they were all upright. Napoleon came out. He was carrying a whip.
The animals were shocked, but before they could complain, the sheep bleated, 'Four legs good, two legs better! Four legs good, two legs better!'
Benjamin and Clover went to the barn afterwards. Clover said, 'My sight is not as

good as it used to be, and I couldn't have read the letters then anyway. But the Commandments look different.'
For once, Benjamin broke his rule and read the one remaining Commandment:

ALL ANIMALS ARE EQUAL
BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS.

After that it did not seem strange when the pigs carried whips, wore clothes or bought a radio. One week later, farmers came to dinner. Clover and the other animals watched through the window as Mr Pilkington gave a speech: 'Seeing Animal Farm, it is impressive how hard your animals work and how little food they receive. If you have your lower animals to deal with, we have our lower classes!'
The table roared with laughter, and Napoleon replied, 'Thank you for your kind words. We always wanted to deal with humans peacefully. You made one mistake, however. The farm is no longer Animal Farm; it will now be called Manor Farm – its correct and original name.'
When the applause stopped, they started playing cards again, and the animals walked away. But they quickly heard chaos coming from inside and ran back. There was shouting, banging on the table and angry statements. Napoleon and Mr Pilkington had both played the ace of spades at the same time.
As everyone inside shouted, the animals outside looked from pig to man, and from man to pig, but it was impossible to say which was which.



Glossary

armed: carrying weapons
barn: a large farm building
bit: a mouthpiece that attaches to straps to control a horse
bleat: a noise that sheep make
boar: a male pig used for breeding
commandment: a strict rule
comrade: a fellow member of an organisation
cowshed: a farm building where cows are kept and milked
debate: a serious discussion involving lots of people
discipline: controlled behaviour
growl: a low sound from the throat
harvest: gathering in the crops
hedge: a fence made from bushes or small trees
hind: at the back
hoof: the foot of an animal such as a cow or horse
knacker's: where dead or dying animals are taken to get money from the body parts
labour: work
lawyer: a person who gives people legal advice
motto: a short phrase that sums up a person's or group's beliefs
overthrow: remove from power using force
plough: a farming tool with blades used for turning soil over
rations: an amount of food that is given regularly
rebel: oppose a government or ruler
rebellion: a fight to overthrow a ruler
retire: finish working at a certain age
retirement: the time spent after retiring
ruins: the left over parts of an old or destroyed building
sacrifice: giving something up for the sake of something important
trade: buying and selling
tidings: news
whimper: a low, weak sound

Comprehension Questions

1. Why did the animals want to overthrow Mr Jones?
2. Who were Snowball and Napoleon? How were they similar and how were they different from each other?
3. What was "The Battle of the Cowshed"? How did it happen? Who won?
4. What stages did the windmill go through? Why do you think the animals wanted to build it?
5. Where do you think Napoleon got nine enormous dogs? How did he use them?
6. Why did Napoleon have the pigs killed?
7. What do you think really happened to Boxer?
8. How are the sheep used to stop the other animals complaining?
9. The Commandments were different by the end of the story. How did they change from the beginning? Why do you think they were changed?
10. What is the message of the story?

The Diamond as Big as the Ritz

by F. Scott Fitzgerald
ELT Abridgement

John T. Unger was an eighteen-year-old boy from a rich family in Hades, on the Mississippi river. He had left his family two years ago to go to the most expensive boys' school in the world. It was there that he made friends with a quiet, handsome boy called Percy Washington.

They went on a train together to visit Percy's family. Percy had always kept quiet about his family, but they had such a friendship that he wanted John to spend the summer with them. Percy was talking about his family. 'My father,' he said, 'is the richest man in the world.' John knew several other extremely rich boys and had visited their families, but he didn't know how to answer. 'By far the richest,' added Percy.

John was glad. 'The richer someone is, the better I like him. I visited a family at Easter who had diamonds as big as eggs.'

'That's nothing.' Percy leaned forward and spoke quietly so nobody could hear him. 'My father has a diamond bigger than the Ritz-Carlton Hotel.'

At two minutes after seven, they got off the train in Montana and a small buggy appeared from nowhere to drive them away. Half an hour later, the silent black driver stopped, and a big car came towards them. It was a huge car – larger and more magnificent than any car John had ever seen. Two black men got out, dressed in the kind of clothes that you see in pictures of royal processions in London, and took their bags.

'Get in,' said Percy to his friend. 'Sorry we had to bring you this far in the buggy, but of course the people on the train mustn't see this automobile.'

'Gosh! What a car!' said John as he saw the inside covered in silk and jewels, with chairs made with the numberless colours of ostrich feathers.

'This thing?' Percy laughed. 'This is just a piece of old junk we use for the station.'

After travelling for an hour towards a gap between two mountains, they stopped in front of a cliff. More black men then lifted them up to the plateau above them, and Percy said, 'This is where the United States ends.'

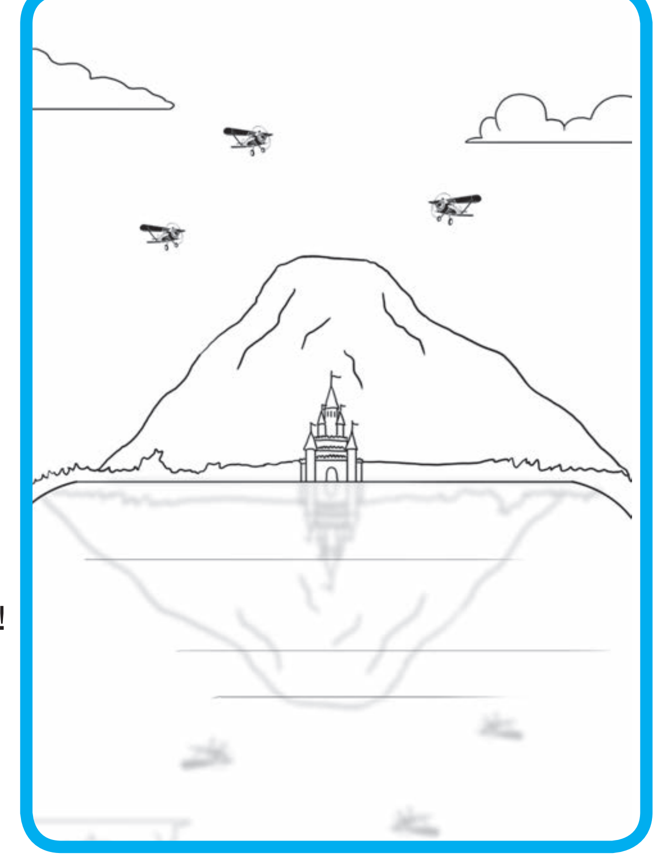
'Are we in Canada?'

'We are not. But the government doesn't know this five square miles exists. And there's only one thing my father's afraid of – only one thing in the world that could be used to find us.'

‘What’s that?’
‘Aeroplanes,’ Percy whispered. ‘We shoot them down and take the pilots as prisoners, but there’s always a chance we could miss one.’
Finally, they rounded a moonlit lake. John gasped with pleasure at the same time that Percy simply said, ‘We’re home.’ Covered in the light of the stars, an exquisite castle rose from the edge of the lake. Its towers climbed to half the height of the mountain next to it. The boys stopped before high marble steps, and John heard Percy say, ‘Mother, this is my friend, John Unger, from Hades.’
John didn’t remember much of the rest of the night; he was in a daze of beautiful sights and sounds. He fell asleep in comfort after a delicious dinner, and when he woke up, Percy was with him.
‘You fell asleep,’ said Percy. ‘I nearly did, too. It was a treat to be comfortable again.’
‘Is this a bed or a cloud?’ sighed John. ‘Percy, I want to apologise for doubting you had a diamond as big as the Ritz-Carlton Hotel.’
‘I thought you didn’t believe me. It’s the mountain the castle rests on, you know. Apart from 15 metres of soil and gravel on top, it’s solid diamond. One perfect diamond. Aren’t you listening?’ But John T. Unger had again fallen asleep.
This is the story of the Washington family as Percy told it to John during breakfast. Percy’s grandfather was Colonel Fitz-Norman Culpepper Washington, a direct descendant of George Washington. He was twenty-five at the end of the Civil War, and he left his brother in charge of the family farm so he could travel west. He took twenty-four loyal slaves to try to start a sheep and cattle ranch.
After a poor first month in Montana, he made his great discovery. He got lost and extremely hungry while riding, and he was forced to chase a squirrel. As he ran after it, he noticed something shiny in its mouth. Just before it disappeared into its hole – for Fate did not want this squirrel to ease his hunger – it dropped it. In ten seconds, Fitz-Norman wasn’t hungry any more and had gained one hundred thousand dollars. The squirrel, which had refused to become food, had given him a large and perfect diamond.
Twelve hours later, all his slaves were digging at the side of the mountain. And soon, he realised the size of his discovery. It was not a diamond mine, but a single enormous diamond. He filled four bags with small samples and rode back east to sell them.
He sold the small ones quickly, but couldn’t sell the bigger ones because of the chaos they caused – he was briefly arrested when a shopkeeper fainted after seeing one. He left New York as stories of a wonderful new diamond mine were being spread. People were searching far and wide to try to find it, but only Fitz-Norman knew where it was. However, he had a problem. The diamond was the size of all the other diamonds in the world, and there was only enough gold in the world to buy a tenth of it. Even if he could sell it, diamonds would become so common that they would be worthless. He would be the richest man ever, but only if his secret was protected.
He put his brother in charge of the slaves, and kept them loyal by telling them that the South had won the Civil War, so slavery was still legal. Fitz-Norman, meanwhile, was visiting kings and emperors around the world, selling them huge diamonds. After two years, he had made a billion dollars. He was always scared of being robbed as he travelled, but his secret remained safe. He had to murder his brother, whose

carelessness often risked revealing the secret, but very few other murders were needed. After Fitz-Norman died, his son, Braddock, made a record of the money he had in his thousand banks and closed the mine. All he had to do was keep the mountain secret, and he would stay the richest man in the world.
That afternoon, Percy and Braddock showed John around. Braddock was about forty, with a proud face and intelligent eyes. He carried a plain walking stick with a large jewel for a grip. He pointed his stick at a group of marble buildings. 'The slaves' rooms are there,' he said. 'They are all descendants of the ones my father brought with him. There are two hundred and fifty now. They've lived away from the world for so long their language can't be understood any more. We teach English to a few of them who serve in the house.'
'Are there many men in the cage, father?' asked Percy suddenly.
Braddock tripped slightly. 'One less than there should be,' he said. 'An Italian escaped who I let out to teach your sisters. A huge mistake. He could have fallen off the cliff, and it is likely they wouldn't believe him anyway. Just in case, I sent twenty men after him, and fifteen said they killed someone of his description. Of course, they probably just wanted the reward.'
He stopped talking as they came to a hole in the ground covered with an iron fence. 'These are the adventurers who were unlucky enough to find El Dorado,' he explained. John looked down into the bearded faces of over twenty men. Some looked angry, others despairing. But they all seemed well fed.
'Well, how are you, boys?' Braddock asked.
After the curses, insults and jokes stopped, he continued, 'I wish I didn't have to keep you here. I'll kidnap your wives, children and mothers to stay with you if you want, and I'll make your hole bigger, but I can't let you leave. If you can think of any idea about how to leave that keeps my secret safe I would be delighted to hear it. Until then, you have to stay.'
After he finished speaking, he suddenly left and carried on the tour, barely noticing the shouts of his prisoners.
Every day during summer, Mr Washington and the two young men went hunting or fishing in the forests or swimming in the cool lake. John soon found it hard work being with Braddock, as he was completely uninterested in any ideas other than his own.
John met Percy's older sister, Jasmine. She had wanted to go to Europe to serve food during the World War, and was extremely sad when it ended. Braddock had started making arrangements for a new Great War, but he stopped when she saw pictures of wounded soldiers and lost interest.
One day, John was left to explore on his own. It was then that he saw the most beautiful person he had ever seen. It was Percy's younger sister, Catherine. She said she was going to university in the autumn. She had never met a boy her age before, and he had never met anyone as wonderful. They fell in love quickly and decided to get married.
John was happy until the end of August, when he was about to leave. It was then that he wondered what had happened to previous guests. Catherine told him not to ask about it, but she started to cry.
John asked, 'Surely you don't murder them when they get home to keep the secret

safe?''It's worse than that,' cried Catherine. 'Father kills them in their sleep before they leave. We never know it is happening, so we don't have the sadness of saying goodbye. It's only natural we get all the pleasure we can out of our guests before they are murdered.'
She calmed down, and said, 'I wish you hadn't asked. This could ruin the last days of summer.'
John was furious and wanted to escape immediately. Catherine, however, said she would go with him. He hid his anger, as he knew he had a better chance of escaping with her help. They arranged to leave that night; John knew he could be killed at any time.
Shortly after midnight, John suddenly woke up. He heard footsteps outside his door, but they were moving away from it. He slowly walked to the door, opened it, and saw three slaves he had never seen before joining a nervous and angry looking Braddock in the lift. He was sure they were there to kill him and wondered what had happened. Clearly something had happened – now was the time to escape.



John carefully made his way to Catherine's room. 'Have you seen?' she asked. 'There are at least twelve planes attacking. It's the Italian who got away.'
They rushed to the roof to watch, where they saw bombs falling first on the anti-aircraft guns, and then on the slaves' buildings.
'There goes fifty thousand dollars' worth of slaves,' she cried. 'So few people have any respect for what isn't theirs.'
John said, 'We have to go now! If they find you, they'll kill you.'
'But we must get Jasmine. We'll be poor, won't we! It will be fun, like people in books! Free and poor,' she replied.
'You can't be both,' said John. 'And I want to be free. Empty your jewel box into your pockets, and let's go!'
By four in the morning, John and the two sisters were in a hidden part of the forest where they could watch in safety and in secret. After the sisters had fallen asleep, John heard the faint sound of people. He followed them up the mountain from a safe distance. He came to the point where the trees stopped and saw Braddock standing completely still, along with two slaves carrying a large object. They started lifting it to the sky.
The sun rose, and its yellow beams struck the object, an enormous, beautiful diamond. Braddock called, 'You there!' to the sky. 'Hey, you up there!'
John realised he was trying to bribe God. The diamond was a sample, and Braddock listed great buildings and monuments that he would build for God, if he would bring his

slaves back and destroy the aircraft. Braddock had never been refused anything; he was confident. John watched with fascination as the birds stopped singing and trees stopped moving. However, with a distant roll of thunder, God refused the bribe.

By this time, the aircraft had landed, and the pilots were making their way up the mountain. John ran and grabbed the two girls so they could get away as soon as possible. They turned around and saw that Percy and his mother had joined Braddock and the slaves halfway up the mountain and were going into a secret hole. Catherine cried out, and to calm her, John said, ‘It must be an underground escape.’

‘Don’t you see?’ sobbed Catherine. ‘He’s blowing it up!’

With an enormous blast, the castle and the mountain were thrown up into the air. There was no fire, and only dust was left of what was once the house of jewels. There was no sound, and the three people were alone.

At sunset, they stopped to eat the rest of the food that Jasmine had brought. Catherine said, ‘Doesn’t it look delicious! I always think that food tastes better outdoors.’

‘Now,’ said John eagerly, ‘Empty your pockets and we’ll see what jewels you got. With luck, we should live comfortably for the rest of our lives.’

Catherine pulled out two handfuls of stones and showed them to John.

‘Not so bad!’ he cried. ‘They aren’t very big, but wait … These aren’t diamonds.’

‘Oh, I must have taken from the wrong drawer!’ laughed Catherine. ‘They are rhinestones I swapped with a girl who visited Jasmine. I think I like these better. I’m a little tired of diamonds.’

‘Very well,’ said John sadly. ‘We will live in Hades. You will grow old telling people that you chose the wrong drawer.’

Jasmine spoke up, ‘I have always washed my own scarves. I can earn us money by being a washwoman.’

‘Will father be there?’ asked Catherine.

‘Your father is dead,’ he replied sadly. ‘You are confusing Hades with another place.’

After dinner, Catherine said, ‘I never noticed the stars before. I thought they were great big diamonds that belonged to someone. Now they scare me and make me feel like my youth was all a dream.’

‘Everybody’s youth is a dream,’ answered John. ‘A form of chemical madness.’

‘How pleasant to be insane.’

‘I don’t know any more. Put your coat on, little girl. You’ll catch a cold.’

So he wrapped his blanket around himself and fell off to sleep.

Glossary

American Civil War: a war from 1861-1865 between the northern states of the USA, the Union, and the southern states, the Confederacy; partly fought because the Union wanted to make slavery illegal
bribe: make someone do something you want by giving them money or presents
descendant: a relative who lives after someone, such as son or grandson
El Dorado: a fictional city made of gold
exquisite: very beautiful; often delicate
George Washington: the first president of the USA
Hades: the ancient Greek name for hell
in a daze: not able to think clearly
insane: mad
kidnap: take a person from their home or from the street using force
Montana: a large, mountainous state in the north of America that borders Canada
plateau: a high, flat area of land
ranch: a large farm where animals are kept
rhinestone: a fake diamond used in clothing and jewellery
Ritz-Carlton Hotel: an extremely large and expensive hotel
slave: a person who is owned by somebody else and has to work for them for free; many black people in 18th and 19th-century America were slaves

Comprehension Questions

1. Who are John T. Unger and Percy Washington? How are they similar? How are they different? Where do they meet?
2. At what point does John start believing Percy's claims about his father's money? What does he see?
3. Who discovered the giant diamond? How was it discovered?
4. Why did the diamond have to be kept secret? How was it kept secret?
5. Who does Braddock use to do his work? What language do they speak? Why is it hard to understand?
6. Who are Catherine and Jasmine Washington? How would you describe their characters?
7. Why did John suddenly want to leave the Washingtons' house? How was he helped?
8. Who did Braddock ask for help? Did his request work?
9. How well do you think Catherine, Jasmine and John will survive in the real world? What do you think they will learn about money?
10. What do you think John means when he calls youth 'a dream' and 'madness'?
11. People do bad things for money in the story. What do you think the message of the story is?

ELT Abridgement of Extracts from

Arms and the Man



by George Bernard Shaw

In November 1885, Serbia and Bulgaria are at war. After losing a battle while fighting for the Serbians, an escaping Swiss soldier climbs into a young Bulgarian lady's bedroom. When a Bulgarian soldier comes to look for him, the lady, Raina, successfully hides him until the soldier leaves.

RAINA: Your gun! It was staring that officer in the face all the time. What an escape!
MAN: [*annoyed and afraid*] Oh, is that all?
RAINA: [*with sarcasm in her voice*] I am sorry I frightened you. [*She takes up the gun and hands it to him.*] You should take it to protect yourself against me.
MAN: [*smiling tiredly at the sarcasm as he takes the gun*] No use, dear young lady: there's nothing in it. It's not loaded. [*He frowns at it, and drops it into its case.*]
RAINA: Load it by all means.
MAN: I don't have any ammunition. What use are bullets in battle? I always carry chocolate instead; and I finished the last piece of that yesterday.
RAINA: Chocolate! Do you stuff your pockets with sweets—like a schoolboy—even during battles?
MAN: [*hungrily*] I wish I had some now.
[*Raina stares at him, unable to express her feelings. Then she goes to her drawers, and returns with the box of chocolates in her hand.*]
RAINA: Allow me. I am sorry I have eaten them all except these. [*She offers him the box.*]
MAN: [*even more hungrily*] You're an angel! [*He eats the chocolates.*] Creams! Delicious! [*He looks to see whether there are any more. There are none. He accepts this with pathetic good humour, and says, gratefully*] Bless you, dear lady. You can always tell an old soldier by the inside of his gun case. The young ones carry guns and bullets; the old ones, food. Thank you. [*He hands back the box. She grabs it from him and throws it away. He recoils as if she had meant to strike him.*] Ugh! Don't do things so suddenly, gracious lady. Don't take revenge because I frightened you just now.
RAINA: [*proudly*] Frighten me! Do you know, sir, that though I am only a woman, I think I am at heart as brave as you.
MAN: I should think so. You haven't been under fire for three days as I have. I can stand two days without showing it much; but no man can stand three days: I'm as nervous as a mouse. [*He sits down and takes his head in his hands.*] Would you like to see me cry?
RAINA: [*alarmed*] No.
MAN: If you would, all you have to do is to scold me just as if I were a little boy and you my nurse. If I were in camp now, they'd play all sorts of tricks on me.
RAINA: [*a little moved*] I'm sorry. I won't scold you. [*Touched by the sympathy in her voice, he raises his head and looks gratefully at her: she immediately draws back and says stiffly*] You must excuse me: our soldiers are not like that. [*She moves away.*]
MAN: Oh, yes, they are. There are only two sorts of soldiers: old ones and young ones.

Four months later, there is peace. Sergius Saranoff is a Bulgarian major who won the earlier battle with a brave and dangerous attack. He is engaged to marry Raina. Along with Major Petkoff, Raina's father, he has returned from the war. Raina's mother, Mrs Petkoff, greets them in the garden.

MRS PETKOFF: And so you're no longer a soldier, Sergius.
SERGIUS: I am no longer a soldier. Soldiering, my dear madam, is the coward's art of attacking mercilessly when you are strong, and keeping out of harm's way when you are weak. That is the whole secret of successful fighting. Get your enemy at a disadvantage; and never, on any account, fight him on equal terms. Eh, Major!
PETKOFF: They wouldn't let us make a fair stand-up fight of it. However, I suppose soldiering has to be a trade like any other trade.
SERGIUS: Precisely. But I have no ambition to succeed as a tradesman; so I have taken the advice of that rogue of a captain that settled the exchange of prisoners with us in Peerot, and given it up.
PETKOFF: What! That Swiss fellow? Sergius: I've often thought of that exchange since. We gave too much in exchange for those horses.
SERGIUS: Of course he made us give too much. His father was a hotel and stable keeper; and he owed his first step to his knowledge of horse-dealing. [*with false enthusiasm*] Ah, he was a soldier—every inch a soldier! If only I had bought the horses for my soldiers instead of foolishly leading them into danger, I should have been the most senior officer in the army by now!
MRS PETKOFF: A Swiss? What was he doing in the Serbian army?
PETKOFF: A volunteer of course—keen on picking up his profession. [*laughing*] We shouldn't have been able to begin fighting if these foreigners hadn't shown us how to do it: we knew nothing about it; and neither did the Serbians. There'd have been no war without them!
RAINA: Are there many Swiss officers in the Serbian Army?
PETKOFF: No—all Austrians, just as our officers were all Russians. This was the only Swiss I came across. I'll never trust a Swiss again. He cheated us—tricked us into giving him fifty able-bodied men for two hundred tired old horses. They weren't even eatable!
SERGIUS: We were two children in the hands of that consummate soldier, Major: simply two innocent little children.
RAINA: What was he like?
MRS PETKOFF: Oh, Raina, what a silly question!
SERGIUS: He was like a commercial traveller in uniform. Bourgeois to his boots!
PETKOFF: [*smiling*] Sergius: tell Catherine that strange story his friend told us about him—how he escaped after Sergius's battle. You remember?—about his being hid by two women.
SERGIUS: [*sarcastically*] Oh, yes, quite a romance! Being a thorough soldier, he ran away like the rest of them, with our cavalry at his heels. To escape their attentions, he had the good taste to hide in the bedroom of some patriotic young Bulgarian lady. The young lady was enchanted by his persuasive commercial traveller's manners. She very modestly entertained him for an hour or so, and then called in her mother in case the way she acted could look dishonourable. The old lady was equally fascinated; and the fugitive was sent on his way in the morning, disguised in an old coat belonging to the master of the house, who was away at the war.

The Swiss soldier in Sergius's story, Captain Bluntschli, turns out to be the same man who was in Raina's room. He comes back to return the coat that Raina gave him to disguise himself when he left. Raina does not tell Sergius that Bluntschli hid in her bedroom.

RAINA: I lied: I know it. But I did it to save your life. He would have killed you. That was only the second time I'd ever told a lie. [*Bluntschli rises quickly and looks doubtfully at her.*] Do you remember the first time?
BLUNTSCHLI: I! No. Was I present?
RAINA: Yes; and I told the officer who was searching for you that you were not present.
BLUNTSCHLI: True. I should have remembered it.
RAINA: [*greatly encouraged*] Ah, it is natural that you should forget it first. It cost you nothing: it cost me a lie!—a lie!! [*She sits down, looking straight before her with her hands clasped on her knee. Bluntschli, quite touched, goes to her reassuringly and considerately, and sits down beside her.*]
BLUNTSCHLI: My dear young lady, don't let this worry you. Remember: I'm a soldier. Now what are the two things that happen to a soldier so often that he comes to think nothing of them? One is hearing people tell lies: [*Raina recoils*] the other is getting his life saved in all sorts of ways by all sorts of people.
RAINA: [*rising in protest*] And so he becomes a creature incapable of faith and of gratitude.
BLUNTSCHLI: [*making a mocking face*] Do you like gratitude? I don't. If pity is like love, gratitude is like the other thing.
RAINA: Gratitude! [*Turning on him*] If you are incapable of gratitude you are incapable of any noble sentiment. Even animals are grateful. Oh, I see now exactly what you think of me! You were not surprised to hear me lie. To you it was something I probably did every day—every hour. That is how men think of women. [*She walks to the other end of the room melodramatically.*]
BLUNTSCHLI: [*doubtfully*] There's reason in everything. You said you'd told only two lies in your whole life. Dear young lady: isn't that rather a small allowance? I'm quite a straightforward man myself; but it wouldn't last me a whole morning.
RAINA: [*staring proudly at him*] Do you know, sir, that you are insulting me?
BLUNTSCHLI: I can't help it. When you get into that noble attitude and speak in that thrilling voice, I admire you; but I find it impossible to believe a single word you say.
RAINA: [*proudly*] Captain Bluntschli!
BLUNTSCHLI: [*unmoved*] Yes?
RAINA: [*coming a little towards him, as if she could not believe her senses*] Do you mean what you said just now? Do you know what you said just now?
BLUNTSCHLI: I do.
RAINA: [*gasping*] I! I!!! [*She points to herself disbelievingly, meaning "I, Raina Petkoff, tell lies!" He meets her eyes. She suddenly sits down beside him, and adds calmly*] How did you find me out?
BLUNTSCHLI: [*quickly*] Instinct, dear young lady. Instinct, and experience of the world.
RAINA: [*thoughtfully*] Do you know, you are the first man I ever met who did not take me seriously?
BLUNTSCHLI: You mean, don't you, that I am the first man that has ever taken you quite seriously?
RAINA: Yes, I suppose I do mean that.

Sergius and Raina's engagement is cancelled. When Bluntschli finds out that Raina is a woman of twenty-three, not a girl of seventeen as he used to think, he asks to marry her.

MRS PETKOFF: [*grandly polite*] I doubt, sir, whether you quite realise either my daughter's position or that of Major Sergius Saranoff, whose place you propose to take. The Petkoffs and the Saranoffs are known as the richest and most important families in the country. Our position is almost historical: we can go back for nearly twenty years.
PETKOFF: Oh, never mind that, Catherine. [*To Bluntschli*] We should be most happy, Bluntschli, if it were only a question of your position; but hang it, you know, Raina is used to a very comfortable lifestyle. Sergius keeps twenty horses.
BLUNTSCHLI: But what on earth is the use of twenty horses? Why, it's a circus.
MRS PETKOFF: [*strictly*] My daughter, sir, is used to a first-rate stable.
RAINA: Hush, mother, you're making me ridiculous.
BLUNTSCHLI: Oh, well, if it comes to a question of an establishment, here goes! [*He goes suddenly to the table and takes a letter sent to him by his father before he died*.] How many horses did you say?
SERGIUS: Twenty, noble Swiss.
BLUNTSCHLI: I have two hundred horses. [*They are amazed*.] How many carriages?
SERGIUS: Three.
BLUNTSCHLI: I have seventy. Twenty-four of them will hold twelve inside, besides two on the box, without counting the driver and conductor. How many tablecloths have you?
SERGIUS: How the deuce do I know?
BLUNTSCHLI: Have you four thousand?
SERGIUS: No.
BLUNTSCHLI: I have. I have ten thousand knives and forks, and the same quantity of dessert spoons. I have six hundred servants. I have six magnificent hotels, besides two stables, a tea garden and a private house. I have four medals for distinguished services; I have the rank of an officer and the reputation of a gentleman; and I have three native languages. Show me any man in Bulgaria that can offer as much!
PETKOFF: [*with childish wonder*] Are you Emperor of Switzerland?
BLUNTSCHLI: My rank is the highest known in Switzerland: I am a free citizen.
MRS PETKOFF: Then, Captain Bluntschli, since you are my daughter's choice, I shall not stand in the way of her happiness. [*Petkoff is about to speak*] That is Major Petkoff's feeling also.
PETKOFF: Oh, I shall be only too glad. Two hundred horses! Whew!
SERGIUS: What says the lady?
RAINA: [*pretending to sulk*] The lady says that he can keep his tablecloths and his carriages. I am not here to be sold to the highest bidder.
BLUNTSCHLI: I won't take that answer. I appealed to you as a fugitive, a beggar, and a starving man. You accepted me. You gave me your hand to kiss and your roof to shelter me—
RAINA: [*interrupting him*] I did not give them to the Emperor of Switzerland!
BLUNTSCHLI: That's just what I say. [*He catches her hand quickly and looks her straight in the face as he adds, with confidence*] Now tell us who you did give them to.
RAINA: [*succumbing with a shy smile*] To my chocolate cream soldier.
BLUNTSCHLI: [*with a boyish laugh of delight*] That'll do. Thank you. [*Looks at his watch and suddenly becomes businesslike.*] Gracious ladies—good evening. [*He bows like a soldier, and goes.*]
SERGIUS: What a man! What a man!

Glossary

able-bodied: healthy
ammunition: objects for firing from weapons
battle: a fight between armies
bourgeois: middle class who enjoy possessions
cavalry: soldiers on horses
conductor: sells tickets on trains or buses
consummate: complete; very skilled
commercial traveller: a salesman who travels
distinguished: respected and admired
enchanted: delighted
express: show a feeling
fugitive: a person running away
gracious: acting pleasantly
grateful: thankful
gratitude: a feeling of being grateful
how the deuce: an expression for anger or surprise
incapable: unable
instinct: a natural way of acting
melodramatically: in a manner that is more emotional or dramatic than needed
mercilessly: showing no forgiveness
mocking: making fun of
modestly: in a manner to prevent attraction
moved: with feeling
out of harm's way: in safety
patriotic: showing love for and pride in your country
recoils: moves back because of fear
rogue: a badly behaved but likeable person
sarcasm: saying things when you mean the opposite in a humorous or hurtful way
scold: tell off
sentiment: a thought or idea based on emotion
straightforward: honest
succumbing: accepting defeat
thorough: complete
trade: a particular business
under fire: being attacked

Comprehension Questions

1. What is Raina's opinion about the Swiss soldier in the first scene? Why does she think this?
2. Why is Sergius no longer a soldier? What changed his opinion?
3. What are the two lies that Raina has told, according to her? How many lies does Bluntschli think she has told?
4. Why are the Petkoffs happy for Bluntschli to marry Raina? Do you think they would allow the marriage to take place if they hadn't found out?
5. What differences between Switzerland and Bulgaria are shown in the play?
6. How do different soldiers talk about battles and the life of a soldier? Do you think George Bernard Shaw agrees more with young soldiers or old soldiers? Give reasons for your answer using evidence from the text.